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ABSTRACT

The 14th Jerusalem International Book Fair, as an integral part of the International Jerusalem Symposium on Encouraging Reading took place for the fourth time. It addressed itself specifically to the promotion of reading habits among children and young people. The proceedings contain the following addresses: (1) "Give Us Books, Give Us Wings; 1989--The Year of the Young Reader" (John Cole); (2) "Television and Reading: Friends or Foes?" (Dorothy G. Singer); (3) "Media Education, Reading Promotion in Families and Kindergartens--Results of a Two Year Campaign" (Rolf Zitzlsperger); (4) "Encouraging Reading: A Philosophic, Pedagogic and Practical Approach--An Overview of a Primary School Library Program" (Barbara Rush); (5) "The Media Can Encourage Reading: Some Current Television Programs in the United States" (Arlene M. Pillar); (6) "Maximizing the Appeal of Reading Matter for Children: The Home/School Connection" (Bobbye S. Goldstein); (7) "Words into Books--Books into Hands: Reaching Out to the Young Reader" (Sara Shaps); (8) "Maximizing the Appeal of Children's Books: Toys or Medicine?" (Brough Girling); (9) "Considerations for the Israeli Buyer of English Children's Books" (Nancy Ayalon); (10) "Promoting Voluntary Reading in Classrooms: Theory, Research and Practice" (Lesley Mandel Morrow); (11) "Fostering an International Literary Heritage with Children's Literature Translation" (Patricia Jean Cianciolo); (12) "Beyond Books: Making Connections" (Nancy Seminoff); (13) "A Project for Encouraging 10-12 Year Old Children to Read" (Ruth Geffen-Dotan); and (14) "Points for a Report" (Lila Weinschelbaum). A list of contributors is appended. (MS)

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THE FOURTEENTH JERUSALEM
INTERNATIONAL BOOK FAIR

PROCEEDINGS OF
THE FOURTH INTERNATIONAL JERUSALEM SYMPOSIUM ON ENCOURAGING READING

March 13-15, 1989

SPONSORED BY:

PROGRAM COMMITTEE

Prof. Dina Feitelson, Chairperson
Haifa University

Dr. Ilya Stanciu
Prof. Emeritus, Hebrew University
of Jerusalem

Mr. Robin Twite
Formerly, British Council, Jerusalem

Dr. Menucha Gilboa
Tel Aviv University

Mr. Menachem Regev
David Yellin Teachers' Training
College, Jerusalem

Mr. Shlomo Alon
Ministry of Education & Culture

Dr. Snunit Shoham
Hebrew University of Jerusalem

ORGANIZING COMMITTEE

Mr. Zev Birger, Chairperson
Jerusalem International Book Fair

Ms. Linda Futterman, Coordinator
Jerusalem Internatioanl Book Fair

Mr. Victor Ben-Naim
Ministry of Education & Culture

Ms. Dania Anzenberg
Librarian, Reading Expert,
Jerusalem

Mr. Ami Shilon
Formerly, Ministry of Education
and Culture

Ms. Miriam Ratsabi
Ministry of Education & Culture

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FOREWORD

Zev Birger, Chairman and Managing Director,
Jerusalem International Book Fair

As an integral part of the many cultural events held during the 14th Jerusalem International Book Fair, the International Symposium on Encouraging Reading took place for the fourth time. Prominent researchers, media experts and practitioners in the field of reading encouragement, gathered to discuss issues of importance to those concerned with books and reading.

I would like to express my gratitude to Prof. Dina Feitelson for the endless hours she devoted to the inviting of participants and to the planning of the Symposium programme.

The Symposium would not be the same without Mr. Rolf Zitzlsperger, member of the International Organizing Committee of the Symposia, who has been in attendance since its conception and has voluntarily given of his time and expertise - thank you!

My special thanks to the Symposium Coordinator, Ms. Linda Futterman, to Mr. Robin Twite for his constructive advice and assistance and to Dr. Ilya Stanciu and the Organizing Committee.

The proceedings have been printed in the order in which the papers were delivered at the Symposium. Regretfully, we did not receive written papers from Dr. Zvi Malachi, Ms. Nira Harel and Prof. Jerome L. Singer. We have included a paper by Prof. Lesley Mandel Morrow who, due to illness, was unable to present her paper.

The management looks forward to hosting the Fifth International Symposium on Encouraging Reading at the 15th Jerusalem International Book Fair which will be held during the week of April 28 - May 4, 1991.

Preface

Prof. Dina Feitelson, School of Education, Haifa University, Israel
Chairperson, Program Committee, Fourth Jerusalem International Symposium on Encouraging Reading.

By now the immensely successful Symposia on Encouraging Reading have become a permanent fixture of the biennal Jerusalem International Book Fairs. Originated by Dr. Ilya Stanciu, the Symposia are organized by the Jerusalem International Book Fair in cooperation with the Israel Reading Association, the Israeli Section of the International Board on Books for Young People (I.B.B.Y.), the Jerusalem Municipal Libraries, and the Department of Libraries of the Ministry of Education and Culture.

The aim of the Fourth Symposium, like that of its predecessors, was to enable a group of internationally acclaimed experts to exchange ideas, and to give local researchers and practitioners the opportunity to meet with them and take part in their deliberations.

The Fourth International Symposium on Encouraging Reading, addressed itself specifically to the promotion of reading habits among children and young people. The common theme was discussed from three main perspectives:

1. Programs for the encouragement of reading among the young. Here, participants with experience in large scale campaigns spoke about the philosophical and practical considerations underlying such campaigns. A recurring topic that came up in this as well as in further sessions was the role of mass media, and especially television, in promoting children's leisure time reading or competing with it.
2. Maximizing the appeal of reading matter for children. This session enabled the audience to share in the know-how and accumulated experience of publishers, editors and suppliers of children's books. Speakers in this session stressed the importance of appealing not only to prospective readers, but also to parents and other adults who are in fact the actual decision makers in book purchases. Bobbye Goldstein expanded on this theme with a series of lively examples, illustrating ways in which teachers and parents can join efforts in attracting children to reading. Brough Girling on his part emphasized the importance of school bookshops, in allowing children direct access to books that are above all truly enjoyable. In Britain sales in school bookshops currently run to over 25 million dollars

annually, and they are regarded as a key to turning children on to reading.

3. From theory to practice: international research and experience in recreational reading. Speakers in this session spoke of their own research, and charted paths leading from academic studies to applications in the field.

The Organizing Committee of the Symposium is grateful to the speakers, for their readiness to take time off from their overburdened schedules, in order to participate in this endeavour. Most specially we appreciate our guests from abroad, who endured long flights, crowded airports and double jet lags. Special thanks are due to the International Reading Association, for asking Professor Nancy Seminoff, member of IRA's Board of Directors to act as official representative.

Not all speakers were able to let us have their presentations for the proceedings. We are indebted to those who did. Also, not all overseas participants were on the list of speakers. Mrs. Lila Weinschelbaum from Argentina joined us and was kind enough to deliver a short address.

The warmth and comaraderie that developed among participants during the days of the Symposium will be a fond rememberance of all who particpated, as will be the innumerable helpful acts by the staff of the Book Fair, and most especially by Linda Futterman, coordinator of the Symposium from the early planning stage, to the publishing of these proceedings. She proved that three young children are no deterrent to constant availability, and doing an excellent job. Mr. Zev Birger, Managing Director of the Jerusalem International Book Fairs for many years, was the force behind the scenes that caused it all to come about.

The best attest to the success of the four past symposia is that we are already receiving requests from people asking to attend the fifth, that will be part of the Book Fair to be held April 28 - May 4, 1991 in Jerusalem.

Greetings: Dr. **Ilya Stanciu**, First Chairman of the International Symposia on Encouraging Reading, Emeritus, School for Library and Archive Studies, Hebrew University of Jerusalem, Israel.

Honoured guests and audience,

In a meeting of people deeply concerned with problems in the field of reading, held during the 1980 Frankfurt Book Fair, I raised for the first time, the idea of organizing a Symposium on Encouraging Reading to be held during the Jerusalem International Book Fair.

Among the participants of this meeting were Prof. Richard Bamberger, Director of the International Institut fur Jugendlitereture, Vienna; Dr. Heinz Steinberg, then Head of the Central Library of West Berlin and Mr. Rolf Zitzlsperger, the General Secretary of Deutsche Lesegesellschaft.

Later on, this group was joined by a number of other experts concerned with problems relating to reading. These included Ms. Genevieve Patte, Directress of the National Center of the Book in Paris; Mr. Martyn Goff, then Director of the National Book League in London; Prof. Dina Feitelson, School of Education at the Haifa University; Prof. Peter Pumfrey from the University of Manchester; Prof Guy Garrison, from Drexel University, USA; the late Dr. Uriel Ofek who was head of the Israel Branch of I.B.B.Y.; Mr. Victor Ben-Naim, Director of the Libraries Department in the Ministry of Education and Culture; Ms. Nira Fradkin, Department for Curriculum Studies in the Ministry of Education and Culture; Dr. Snunit Shoham, School for Library and Archive Studies at the Hebrew University of Jerusalem; Mr. Menachem Regev, author and teacher at David Yelin Teachers' Training College; and Dania Anzenberg, Librarian and expert in the problems of Encouraging Reading.

The founders welcomed the idea of a special framework in the form of a Jerusalem Symposium on Encouraging Reading, because they regarded encouraging reading as a separate field in problems of reading in which the central role is that of the environment: the society and family which directly and constantly influence the reader's development, parallel to the influence of formal education within schools.

Three factors which influence education towards reading habits were the subjects of the papers and discussions in the Symposium:

- The Book from a creative point of view as well as problems of publishing and distribution.
- The media - which encourage reading.
- Informal methods in encouraging reading.

In all three Symposia, 1983, 1985 and 1987 we tried to maintain these principles and looking through the Symposium Proceedings, one may see how rich in ideas and scope each one of the presentations is.

The Jerusalem International Book Fair management has taken upon itself the organization of the Symposia and has both supported and encouraged all activities relating to them.

The founders of the Jerusalem Symposia on Encouraging Reading have over the years, remained its loyal supporters: they have contributed voluntarily of their time and expertise in the organization of the Symposiums, delivered papers and chaired sessions.

Working as a family in an atmosphere of understanding and friendship has at times the disadvantage of not adding new faces, energies and ideas to the organization of the Symposia. The 1989 Fourth Jerusalem International Symposium is about to begin with new ideas and faces and we all join in wishing the participants the best of success and enjoyment both this year and in the future.

SECTION I

PROGRAMMES FOR THE ENCOURAGEMENT OF READING AMONG THE YOUNG

GIVE US BOOKS, GIVE US WINGS
1989-YEAR OF THE YOUNG READER

By John Y. Cole, Director
The Center for the Book, U.S. Library of Congress

"1989-The Year of the Young Reader" is a campaign initiated by the U.S. Library of Congress to encourage young people to read, write, and become familiar with the world of books. It is an effort that has brought together dozens of national organizations and thousands of schools, libraries, and civic agencies throughout the United States. These organizations are using the "1989-The Year of the Young Reader" as their theme for activities and projects that develop a love of books and reading among young people.

The Year of the Young Reader is an international theme as well, for developing young people into readers today is the best way to ensure a literate and informed world tomorrow. Books are the key, for they are a unique means of transmitting ideas, stimulating imagination, and encouraging mutual understanding.

This exhibition of U.S. children's books, sponsored by the Library of Congress and the U.S. Information Agency as a joint Year of the Young Reader project, reflects the remarkable diversity and richness of the world of children's books. Seeing these books and sampling their stories, explanations, characters, illustrations, and the enthusiasms of their authors, it is easy to see why Paul Hazard, in his Books, Children and Men (Horn Book, 1924), felt that children's books represented the hope of the future. If, according to Mr. Hazard, adults would only listen to children, they would hear them exclaim: "Give Us Books! Give Us Wings!"

Children's book publishing is flourishing in the United States, but the situation is not as positive regarding the reading of books by children. A 1989 survey conducted by Weekly Reader, a children's magazine, found that television was by far the most popular leisure time activity among elementary school children, and that reading was the least popular pastimes. And the 1983 Consumer Research Study on Reading and book Purchasing, conducted for the Book Industry Study Group, found that among young adults between 16 and 20 years old, the proportion of book readers fell from 75 percent to 62 percent in 1983. Statistics such as these convinced the Library of Congress that a national campaign to encourage reading and a love of books among young people was important. The campaign is sponsored by the Library's Center for the Book and the Children's Literature Center in the Library of Congress.

The Librarian of Congress, James H. Billington, a strong supporter of the Year of the Young Reader campaign, enlisted the help of Mrs. Barbara Bush, the wife of U.S. President George Bush. Mrs. Bush, a longtime supporter of literacy and reading projects, is honorary chairperson of the Year of the Young Reader campaign. In this capacity Mrs. Bush is making visits around the United States on behalf of local literacy projects and Year of the Young Reader celebrations. Dr. Billington, in announcing Mrs. Bush's role, noted that "The Library of Congress has a new goal of serving more effectively the educational and intellectual needs of all Americans, a goal that coincides perfectly with the First Lady's strong interest in literacy and reading." On March 7, Mrs. Bush visited the Library of Congress to film public service announcement for American television about the Year of the Young Reader and to read aloud to a group of local schoolchildren. The book she choose was The Three Billy Goats Gruff, one of

her childhood favorites. In her television message she emphasized the importance of reading aloud to children at an early age and of talking to the children about what is being read.

Official support for the Year of the Young Reader has come from the U.S. Congress and from governors and mayors all over the country. In introducing the Year of the Young Reader resolution in the U.S. Senate, Senator Dennis DeConcini of Arizona said, "Too often our children are conditioned to believe that reading is work. We need to remind them that books open doors to new worlds which can provide hours of personal enjoyment. To master the skill of reading is a joy, not a chore." Congresswoman Mary Rose Oakar of Ohio, introduced the resolution in the U.S. House of Representatives. President Ronald Reagan approved the legislation in November 1988, officially designating 1989 as the Year of the Young Reader in the United States. In his Presidential Proclamation, the President noted, "nurturing a love of reading in children is crucial for their personal growth and well-being and for the continued health and vigor of our communities and country. Now as always, America needs a literate and knowledgeable citizenry fully conversant with and determined to defend our heritage of liberty and learning." Governors in Alabama, Colorado, Florida, Iowa, Louisiana, Minnesota, New Jersey, and Oklahoma have officially proclaimed 1989 as the Year of the Young Reader in their states, and many other proclamations have been issued by majors and city councils.

Within the United States, over 30 publishers are participating in the campaign, along with organizations such as the American Booksellers Association, the American Library Association, the Association of Booksellers for Children, the Children's book Council, and Reading is Fundamental, Inc. Corporations which normally cosponsor projects with the

Center for the Book are focusing their 1989 projects on the Year of the Young Reader. This includes ABC Children's Television, the Arts and Entertainment Cable Network, CBS Television, NBC Television, Pizza Hut, Inc., and PBS (Public Broadcasting Service) Elementary/Secondary Service. In addition, the 19 statewide centers for the book, each affiliated with the Center for the Book in the Library of Congress, are sponsoring Year of the Young Reader projects and activities. State centers are located in Arizona, California, Colorado, Connecticut, Florida, Illinois, Indiana, Iowa, Kansas, Michigan, Ohio, Oklahoma, Oregon, Pennsylvania, Texas, Upper Midwest (Minnesota, North Dakota, South Dakota), Wisconsin, Washington, and Virginia.

One of the most popular Year of the Young Reader projects is taking place in Florida. The Florida Center for the Book and the Florida Hospital Association, with Funds from the Florida State Library, celebrated "Happy New Year of the Young Reader" by presenting each baby born in Florida hospital on January 1, 1989 with a "Love Me, Read to Me" T-shirt, a book, and a teddy bear. The parents of each child received a "Raise a Reader" kit, consisting of Year of the Young Reader T-shirts, The-Aloud Handbook (Penguin, 1985) by Jim Trelease, and information about local libraries. Different versions of this project also are taking place in Alabama, California, Colorado, and Louisiana.

Television & Reading: Friends or Foes?

Dr. Dorothy G. Singer, William Benton Professor of Psychology
Co-Director, Yale University Family Television Research and Consultation Center

Book paper burns at 451 degrees Fahrenheit. In a novel Fahrenheit 451 by Ray Bradbury, we encounter firemen whose job is to start fires rather than extinguish them. We learn from a conversation between Montag, a disillusioned fireman, and Faber, an old friend, why Montag feels remorse about the books he has burned over a course of ten or twelve years. Montag decides finally to steal books and hoard them; but feels troubled by his decision. Faber counsels him:

> "It's not books you need, it's some of the things that once were in books. The same things could be in the 'parlor families' today. The same infinite detail and awareness could be projected through the radios and televisors, but are not. No, no, it's not books at all you're looking for! Take it where you can find it, in old phonograph records, old motion pictures, and in old friends; look for it in nature and look for it in yourself. Books were only one type of receptacle where we stored a lot of things we were afraid we might forget. There is nothing magical in them, at all. The magic is only in what books say, how they stitched the patches of the universe together into one garment for us. Do you know why books such as this are so important? Because they have quality. And what does the word quality mean? To me it means texture. This book has pores. It has features. This book can go under the microscope. You'd find life under the glass, streaming past in infinite profusion. The more pores, the more truthfully recorded details of life per square inch you can get on a sheet of paper, the more 'literary' you are. That's my definition, anyway. Telling detail. Fresh detail. The good writers touch life often. The mediocre ones run a quick hand over her. The bad ones rape her and leave her for the flies. So now do you see why books are hated and feared? They show the pores in the face of life. The comfortable people want only wax moon faces, poreless, hairless, expressionless." (1)

Sometimes I feel that what we watch on television are "wax moon", "expressionless" faces of plastic-like characters. At times we find a program that is satisfying and gives us food for thought, but considering the number of hours

the average American family watches television, 28-30 hours a week, it is difficult to believe that these hours are filled with programs that are both entertaining and edifying and as satisfying as reading a favorite book.

What is the difference between watching television and reading a book? When we read we are engaged in an active process of encoding the words on the printed page. We must form these words from discrete letters, and from a string of words, thoughts are generated and turned into images.

We can control our reading in many ways: reread a sentence, pause to reflect, ponder over a difficult word, stop to consult a dictionary, flip back the pages in the book to an earlier section, or even peek ahead if we want to; skip over sentences we don't enjoy or understand, or savor a sentence that has particular beauty or meaning for us. We control our pace when we read. We can go quickly or slowly. We can read with intent or we can skim. We can finish a book, and then start all over again -- immediately, if we choose to do so.

With television, unless we have a VCR and can control the set, the words come too quickly and we must process the image and words simultaneously. There is no instant replay if we missed some conversation. Instant replay is reserved for sport events where we can see a "tackle" or "homerun" repeatedly and in slow motion. The action on TV is enhanced by lighting, music, cuts and zoom shots. Special camera effects can distort images, create ripples or dream-like sequences, slow or fast motion, "split" the screen so that two or more events can be shown simultaneously. Editing can make things disappear, or go backwards, jump up or seem to float. Chroma-key can give us the illusion that a reporter is in front of a famous landmark, when indeed he is still in a studio and the landmark is merely a projection on a screen behind him. Yet despite all this camera magic, television can turn us into what some Americans call "Couch Potatoes".

Television's "magic" takes us all over the world and has made the "global village" described by Marshall McLuhan came to pass. In the remote village of Gorotire, Brazil, for example, a satellite dish brings He-Man and the Flintstones to the naked children in this Amazonian rain forest. Television is called the "big ghost" by the villagers in the settlement, and the nature of their community is changing. The people of Gorotire do not gather at night to meet, to talk, to pass on information or tell stories. Bebtopup, the oldest medicine man, says that "the night is the time the old people teach the young people. Television has stolen the night." (2)

In another village, a geographic blind spot, located in a valley in Canada, the television transmitter that was available did not provide reception for most residents. (3) This town, studied by researchers before and after television was introduced gives us data on what the effects of the "big ghost" are. After television came, those who were heavy viewers compared to those who watched fewer hours were poorer readers. Before the town had television, the children had higher creativity scores than children in nearby towns who already had television exposure. After television was introduced, these creativity scores were similar to those of children who grew up with TV. Results of the reading and creativity tests may reflect the fact that television watching requires little or no mental elaboration. Television viewing may displace the time needed for reading practice, and in terms of creativity, TV watching may displace activities and experiences that are conducive to problem-solving situations. The fast pacing of television and its entertainment function may interfere with the process of reflection needed both for reading comprehension and for creative thinking.

A study of reading achievement in El Salvador junior high school students found similar results as in the Canadian project. When television was introduced to the town, acquiring a TV set was associated with slowed

development of reading achievement as measured by group tests administered in the schools. (4) In other countries, Japan, England, Norway - all reported a drop in number of books read when television was introduced into communities. (5) (6) (7)

Unfortunately, we have sparse data on the Kaiapo Indians of Gorotire so that it will be difficult to carry out a sophisticated study similar to those in El Salvador or Canada, but we do have data from other sources that suggest that unless children actively concentrate on TV plots, they gain very little in terms of comprehension. Gavriel Saloman has conducted studies in Israel that demonstrate quite clearly, that children can learn from television provided that they employ what he calls AIME - the amount of invested mental effort. (8)

In one study using Saloman's idea of AIME, children were asked to self-rate both the amount of mental effort they expended while watching TV and while reading. (9) They were also asked to rate the ease of learning from each medium. The amount of mental effort expended in TV viewing did not predict reading achievement, but the ratings of mental effort expended in reading did predict reading achievement in third and sixth graders. We do not know from this study the relationship between the amounts of effort used in TV and the amount expended when reading. It may be that these children simply exerted less energy while processing TV.

There are many correlational studies concerning television and reading with some finding positive relationships and some negative. For example, one study found that there is a positive relationship between TV and reading for viewing up to 10 hours per week, and then the relationship becomes negative. (10) This relationship is stronger for high IQ children and especially for girls. In our work, we found that there is a positive relationship between TV viewing and reading for

children of lower classes, but only if parents were involved with their children and were self-described as curious and imaginative. (11) It may be that these parents actively mediated while the children watched TV. Children whose parents were less imaginative and curious did not show the same reading results if they were heavy TV viewers. This parental interaction with the TV-viewing hours and gains in cognitive functioning of children is extremely important as was shown in the earlier studies of Sesame Street. (12) (13) When parents encouraged children to watch Sesame Street, and commented on the content, children learned the numbers and letters more easily than when children viewed alone, or without such commentary.

Television viewing may reduce a child's interest in reading since it is easier to process a television story. It may be that parents who do not themselves emphasize reading as a pastime, and who themselves are heavy television viewers set the scene for their children to follow these habits. Thus parents serve as role models for their children who then adopt a more negative attitude towards reading. Studies have found that when parents have a high interest in reading they have low TV viewing levels. This value system may be communicated to their children. (14) (15)

There is some evidence that television reduces perseverance in a task and increases restlessness. We have found, for example that children who are heavy TV viewers are less able to sit still in a waiting room situation, and are described as more restless by parents. (16) Similarly another study suggests that during early reading acquisition, those children who do less well in task perseverance may have more

difficulty in later reading achievement. (17)

As part of a large longitudinal study begun in 1976 and carried over until 1982, we were interested in the cumulative effects of television viewing on a child's later reading acquisition skills. (18) We had complete data on 84 children who were in the original sample of 200. The advantage of studying preschoolers before they began to read, and following them into their reading periods allowed us to look at both causal and correlational data. We had information on television-viewing, family life patterns, cognitive and behavioral functions gathered since preschool years. We identified the 84 children who could be separated into two groups differing sharply in the amount of TV viewed at age 4 and who could be matched for intelligence, socio-economic status and sex. These children were studied in a series of psychological tests and situations designed to ascertain their reading abilities, attention capacity, delaying ability, imaginativeness and behavioral tendencies at ages 7-8. Thus we were able to determine the extent to which earlier patterns of TV viewing might relate to current differences between the groups and also examine contemporary correlations of TV viewing and cognition, imagination and behavior.

With light TV-viewing, the average reading score of a middle class child exceeded significantly the average score of a lower class child as measured by standardized reading tests. With heavy TV-viewing, the difference between the two groups disappeared. The scores of the middle class children dropped and those of the lower class children improved. Our data showed that the effect of TV exposure interacted with the child's socio-economic indices. Thus, for middle class children, the mean reading scores were significantly lower for heavy than for

light viewers. For the lower class sample, there was a trend for the opposite effect (i.e. slightly higher scores for heavy than for light viewers). This interaction was significant on both tests of reading recognition and reading comprehension. Under the influence of heavy TV exposure, the edge that middle class children had over lower class children was lost. This finding provides direct support for George Gerbner's "mainstreaming hypotheses' which suggests that television has a levelling effect; it tends to remove differences due to either nature or nurture advantages.

Results of a study carried out by us with about 200 middle class children in grades three, four and five in an elementary school in a New England town indicated that these children were watching about 15 hours of television a week, atypical of viewers compared to the national norm of 20-30 hours for these ages. (19) The children's IQ and reading scores were recorded and here we found too that their IQs and reading levels were somewhat higher than national norms. We did find, however, differences between light and heavy television viewers in terms of television preferences for particular programs, and for interest in reading. Children with higher IQ's in the study spent more time reading, watched fewer fantasy programs, and had limits on their TV viewing time imposed by their parents. When IQ and grade level were taken into account, the children who read more books tended to watch fewer game shows and variety programs. Children who were the heavier viewers tended to have fathers who watched more television and who were younger. The children's interest in television reflected their parents' viewing habits. The heavy viewers of fantasy violent programs were also

described by their teachers (who did not have access to the children's TV-viewing reports) as less cooperative, less successful in interpersonal relationships, more unhappy and less imaginative regardless of the children's IQ scores. Children who watched more cartoons were rated by teachers as unenthusiastic about learning. These relationships do not prove that television causes problems, but these results are important in suggesting that specific programs may be too stimulating and may be reinforcing a variety of negative behaviors.

Over the years we have been distressed to find that so few parents actually do monitor what their child watch on television. Neither do parents control children's viewing time nor discuss the content of programs. Only a small number of families engage in what we call mediation, or the explanation or clarification of both content of commercials and of the programs viewed. When families do intervene, the effects of television viewing can be positive. Parents can encourage children to pay attention; they can explain things that are difficult for children to comprehend; they can talk about the content later and relate it to a child's everyday experiences. Research in Israel with Sesame Street by Gavriel Salomon suggests that the program is more meaningful when the parent actively mediates. (20) Dafna Lemish reported similar results when working in America. She found, for example, that when parents asked toddlers questions while viewing the program, the children were more attentive and repeated words they heard. (21)

In a study with 66 kindergartners and first graders studied at home and at our Center over a two year period, we found that a combination of several family communication and discipline variables

as well as family mediation in the first year was positively related to a child's reading recognition, ability to discriminate fantasy from reality on TV, and comprehension of TV plots in the second year of the study. (22) As the children advanced into the early primary grades they developed more sophisticated linguistic and intellectual skills that enabled them to make better use of their parents'explanations. Children were better able to follow their parents' cause and effect answers to "why?" questions; they had increased attention span, and greater facility at question asking. They were more empathic at this age than earlier, and could appreciate another's point of view. One more facet of the mediation process is worth noting. Parents who filter and explain create an atmosphere conducive to curiosity, and children are rewarded for their efforts to make sense out of the confusing television world. It is important to begin the mediation process early even though a child might not fully grasp the adults' explanations. The earlier the mediation, the more children will adopt an active stance as they watch the TV set.

Educators can also help children become more critical viewers of television. School librarians in some towns have developed programs to help parents control TV-viewing by offering them activities that they can engage in with their children when they watch television and when they do not. (23) Some librarians have combined their efforts with local public television stations as in Buffalo and developed a "Television Library Club". (24) Books and stories were presented on television in order to motivate children to attend their local libraries for once-a-week "club" meetings in order to follow-up through reading these books aloud, discussion of the stories, drawing pictures, finding

other books related to the themes presented on TV. Reading Rainbow, produced on Public Television and which evolved from the Buffalo model, features books that are read out loud and that can be found in local libraries. Some librarians either display books or circulate information about other television programs and books related to them in their library newsletters.

A commercial television network has been helpful in promoting reading. CBS, as part of their television reading program, distributes, free of charge, television scripts to elementary and secondary school students around the country. Students read the scripts in the classroom, taking turns reading the various parts. Teachers can receive comprehensive guides that enable them to initiate classroom discussions and involve students in a variety of reading, writing and creative projects inspired by the scripts. The project began in 1977, and as of 1989 more than 36 million scripts have been distributed around the country covering 52 television programs. (25)

Schools have also implemented curricula devoted to teaching children how to become intelligent TV consumers. We developed one such project directed to elementary school-aged children. (26) Eight lessons were prepared accompanied by a television component related to the lesson's subject matter. Major goals were as follows:

1. To understand the different types of television programs, such as news, documentaries, variety, game shows, situation comedies, drama, etc.
2. To understand that programs are created by writers, producers, and directors, and utilize actors and actresses as well as scenery and props.

3. To understand how television works in terms of simple electronics.
4. To learn what aspects of a program are real, and how fantasy or pretend elements are created on programs or commercials through camera techniques and special effects.
5. To learn about commercials, their purpose and what kinds there are, such as public service or political announcements.
6. To understand how television influences our feelings, ideas, self-concept and identification.
7. To become aware of television as a source of information about other people, countries, occupations, and how politics, stereotypes, are presented.
8. To examine violence on television with a view towards taking out false glamour. To become aware that we rarely see someone recovering from an act of violence on TV, or see the aggressor punished.
9. To encourage children to be aware of what they watch and how they can control their viewing habits, and how they can influence networks, producers, and local TV stations.

Each lesson was designed to fit within a language arts lesson, and to run about forty to fifty minutes. They included activities for classroom and homework, and encompassed critical thinking skills as well as a range of reading and writing skills.

In order to assess the efficacy of the curriculum, we carried out an experiment using two groups of Connecticut elementary school children, one group receiving lesson plans and one that did not. Approximately 200 middle class children participated in the study.

After teaching the experimental group the lessons, we then had an opportunity to teach the control group several months later, thus allowing us to test our materials twice. Teachers had been trained to administer the lessons, and workshops were held for parents of children while they were exposed to the lessons.

Our curriculum is only one of many in America dealing with television literacy. Under grants from the federal government, four projects were developed, targeted for elementary-school-aged children, junior high school, high-school and college-aged students. In addition, there are individual teachers who develop their own informal methods and who use television in their classrooms as one would use a book. Children learn how to deal with character analysis, plot development, setting, themes and identification of various literary devices.

Yale University's language laboratory has even produced a soap opera format series of TV programs to teach French. It is so successful that it has been adopted by many institutions around the country. Obviously television can be an excellent teaching tool if used wisely. Many other Universities, Brandeis, New York University, University of Southern California, MIT, and Syracuse University have courses devoted to the analysis of television programs as they relate to society in general, and in some classes, programs are used in the discussion of asthetics as one would use works in literature.

On November 15, 1988, President Reagan signed a public law that designated 1989 the Year of the Young Reader. The purpose is to encourage parents, educators, librarians and others to observe the year with

activities that focus on encouraging a love of books and reading among young people. It is unfortunate that commercial television has not actively entered into the spirit of this year. It would be an exciting event to see television programs springing up all around the country drawn from quality children's literature on a regular basis. We have one example of this on commercial television in Boston where Channel 5, WCVB-TV, is launching a new program called "A Likely Story" directed to children ages four and up. Public Television has been sponsoring Wonderworks for older children. The programs generally are based on books and are presented with sensitivity and style. We need more such programs on television if we truly believe that television can be a positive factor in a child's life. It is unfortunate that a program like The Electric Company which was designed to teach reading to children is no longer on all Public Television stations. This program used visual movement and synchronized voice to teach the blending process of individual letters into larger units such as words. Letters were made brighter, expanded, wiggled and jumped in order to help the child associate the right sound with the right letter. Two profiles of a face were used so that lip movements could be exaggerated and a child could see the blending of two print elements slide together and merge into a word at the same moment when the unit was pronounced. With the advent of the laser disc, the possibilities of teaching reading through television are enormous if only educators and producers would combine their talents.

The use of television for enhancing positive cognitive effects is still in the pioneering stage, despite television's forty years. Too much emphasis has been placed on television's negative effects on our social, emotional and cognitive development. Perhaps life begins at forty for television. We can only hope it is not too late.

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Rolf Zitzlsperger, Jerusalem 1989

"Media Education, Reading Promotion in Families and Kindergartens - Results of a Two Year Campaign"

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1. Starting Point of Media Education/Data on Television Viewing and Reading in the Federal Republic of Germany

Change of every-day media usage in the family

It is undisputed that the development of new distribution media - cable TV, video, computer - has greatly influenced the everyday use of media in the family. Today's children grow up with an unprecedented variety of media. The traditional public television has become such a natural factor in the media world of children that a stagnation, if not a decline, in its usage among children and adolescents is feared by some. Nevertheless, according to latest measurements, 6 to 9 year old children, for example, still spend an average 74 minutes per week-day (Monday to Sunday) in front of the TV; on Saturdays the youngest viewers sit 94 minutes in front of the TV.[1] In addition to this we may expect a higher consumption of visual media by children and adolescents in households with cable TV and/or video recorders. The additional "attractivity" leads to an increased consumption. If we look at the youngest age group once more, findings of the continuous Gfk Television Research show that, on the average, children aged 6 to 13 spend around 2 ½ hours (153 minutes) in front of the TV set in households with either cable or satellite TV; video households show a 30 % average increase of TV consumption among children.[2]

Effects of expanded program offer

Higher TV consumption, a drastic increase among children, unproportionally high increase within the lower social class, fewer leisure-time activities as results of an expanded program range - all these findings do not give rise to optimism, particularly if we consider the undesirable social consequences. "Especially the noticeably greater gap between television use among the lower middle class and the upper middle class shows that the behavior patterns in families belonging to different social classes increasingly differ from

one another." [3] Above all, the increased television offer confirms "traditional role differences" and pushes television viewing more into the center of family life.

Impact of TV on children

- Children under 3 years spent twice as much time in front of the TV screen in cable households than their peers in households with traditional programs. 4 to 6 year old children in cable households watched 67 % more, 7 to 9 year-olds 40 % more, and 10 to 12 year-olds 17 % more. Among the parents the increase was around 25 %.

Inequality of opportunity TV/reading

- Bettina Hurrelmann observes an inequality of opportunity especially for reading and television viewing in the family, e.g. in such a way that television viewing - in contrast to reading - is "a field of behavior in which being grown-up is expressed by an extensive temporal usage." [4] Children see their parents far less frequently as reading examples, whereas parents, especially many fathers, watch television very extensively and decide which program is watched.

- In addition, watching television " has become an activity which, of all media activities in the family, most clearly conveys the impression of common interests," whereas reading has become an individual activity, which does not represent a group activity any more." [5] In over 70 % of all reading instances the children are alone whereas in 62 % of all cases children watch TV together with their parents, brothers or sisters. More than 77 % of the children mention common interests of all family members as far as television viewing is concerned, but only 17 % speak of common interests concerning books.

- Reading out to the children within the family is more often associated with a supplementation of emotional nearness and the formation of common interests and knowledge than television viewing. Nevertheless television viewing gives "most of the respondents similar gratifications without making such high demands on the conscious attention to children." [4] Whereas over half of the families

at least occasionally read out to their children without an interest of their own, this occurs far less frequently with regard to watching television together.

Little interest of parents in children's reading

- The Allensbach study confirms the results of the Dortmund family survey of the different interests of parents in their children's television viewing and reading behavior. "57 % of parents of 6 to 16 year-old children would like to influence their children's viewing habits; only 21 % wish to influence their reading." [6] An Allensbach survey of 8 to 12 year-old children showed a strong correlation between a high television usage and a low interest in reading. "The group of children with an intensive television usage without a noticeable supplementation by reading accounts for about 25 % of all 8 - 12 year-olds." [6] The share of children from working-class parents is clearly above average in this group.

- Joy of reading is, according to this study, socially desired and acknowledged, but it is rather an abstract aim in child education than an aim which is pursued with a great deal of interest. We should therefore not be surprised that "only 13 % of the population experienced an intensive reading education at home, whereas 53 % experienced no reading promotion at all." [6] Among the 16 - 29 year-olds 16 % had an intensive reading education, but still 41 % cannot remember any parental reading impulses. Among the methods practised by parents obviously only a "seduction into reading" is really successful, "a reading education by admonition" often results in the opposite.

parents as example

- To which extent these different influences determine the later reading behavior was established with the help of regression analysis. According to this analysis the most important factor among children and adolescents is the parental reading behavior (it functions as an example), followed by the intensity of the reading education and the influence of the school. "In later periods of life the duration of the professional training represents the strongest influence, followed by the partner's reading

Conclusion

intensity, the attitude towards reading in the parental household and the intensity of the reading education."

Family and kindergarten as focal points of reading promotion

- Media behavior is always social behavior at the same time. Reading promotion which aims at changing the media behavior in favor of reading must reach its addressees in their social environment. Since reading promotion primarily addresses children and adolescents, it must simultaneously influence the network of their social relations: first family, kindergarten, and friends, then school - and later the new social environments they are growing into.

- Like the studies of Hurrelmann and Köcher, Bonfadelli [7] repeatedly stresses the stabilizing and stimulating function of the "family context" for the reading behavior and notes that "only relatively few parents care about the reading behavior of their children".

- On the other hand:
  At the same time surveys among parents confirm again and again that fathers and mothers are not sure what effects television viewing has on their children.

- The presented findings about reading/television viewing and the family as well as the twofold dilemma of parental insecurity regarding their media education behavior on the one hand and a lack of information for parents on the other have led the Deutsche Lesegesellschaft/Stiftung Lesen to the idea of a model of remedial measures within a comprehensive concept.

2. Conception of the Project "Guidance and Information on Media Education for Parents, Educators, and Teachers"

2.1. Empirical Study of Media Education Problems in Families

- As a basis of the development of the material and as a supplementation of the research results described above:

standardized surveys of media behavior and of media-educational dilemmas, 64 families with children aged 0 to 6, 7 to 10, and 11 to 15 years.

o Central Questions

How do children rate the media

o Table 1: Rank of Media among Children

MEDIA	TOTAL SAMPLE (n=144*)	AGE GROUPS 0-6 yrs. (n=71)	7-10 yrs. (n=31)	11-15 yrs. (n=42)
Picture Books/ Books	33 %	42 %	29 %	21 %
Television	23 %	18 %	26 %	28.5 %
Cassettes (music)	13 %	13 %	6.5 %	19 %
Cassettes (stories)	23 %	25.5 %	29 %	14 %
Comics	3 %	1.5 %	6.5 %	2.5 %
Computer	2 %	---	3 %	5 %
Daily Newspapers	1 %	---	---	5 %
Magazines	1 %	---	---	5 %

* Several answers possible. Due to rounding off not all tables add up to 100 %. If not stated otherwise, the figures are true for the respective sample size.

Parents of preschool children (0 to 6 years) view books predominantly as a common activity (60 % of respondents): Parents look at picture books together with their children and read out to them from these books. Furthermore, books play an important role for this age group, because they stimulate children (e.g. to play, to ask questions), they reach and promote their imagination, and because they are exciting for the children (altogether 33 %). Children between 7 and 10 years prefer books, because of certain contents (e.g. animal stories, girls' books, adventure stories). In the group of the 11 to 15 year-olds the reasons for reading were equally divided among the categories stimulation/imagination/excitement and interest/fun.

In over half of all cases the reasons for television viewing given in the youngest age group referred to the children's independence in dealing with this medium. Children are able to handle TV sets alone and to watch programs alone: "He's quite good at it." or "He mostly watches TV when I'm gone, to my gymnastics or so, or while we (parents) are doing something else, on Sunday afternoons, while we are cooking."

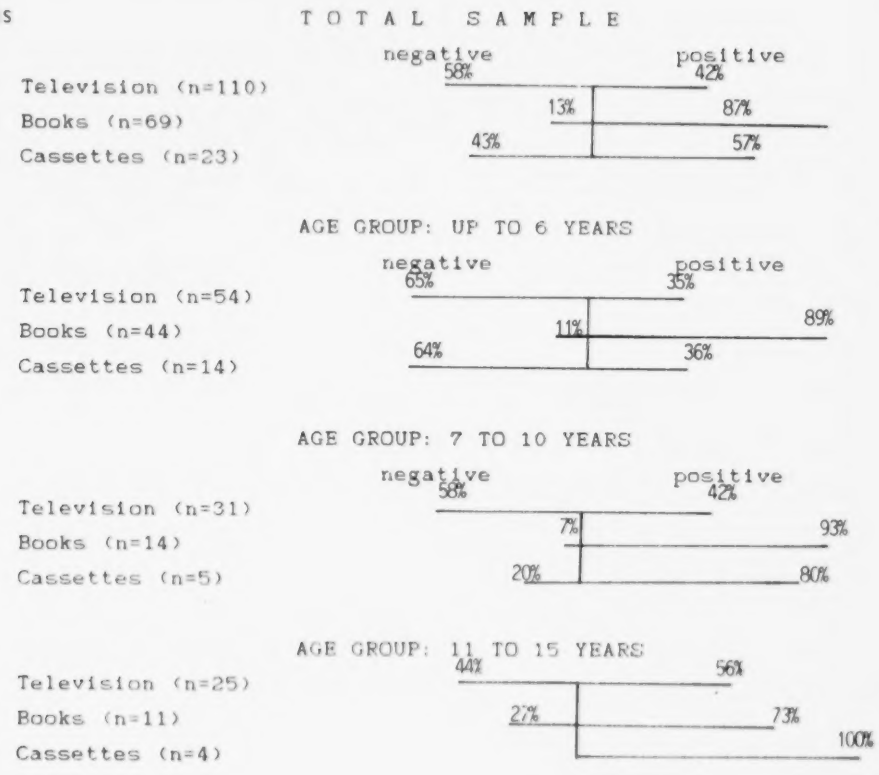
Television as a common acitivity plays an important role in all three age groups (27 %). With increasing age television viewing within the family increasingly gives way to watching television together with friends. In the two older age groups interest and pleasure in the television program take over important functions.

The reasons why children in the youngest group prefer music cassettes are the children's liking for music which is derived from examples (parents, relatives) as well as their ability to handle the cassette-recorder independently. For children between 7 and 10 years music is of rather secondary importance. This seems to be changing with age. In the group of 11 to 15 year-old children a much larger part are interested in music and consider it to be fun (especially pop music and hits). Parents of preschool children explain their children's preference for cassettes with stories by the fact that the children can do that alone (50 % of all instances). Reasons like stimulation/imagination/excitement become more important as the children grow older (11 % : 22 % : 50 %). In all three age groups familiarity and repetition with regard to the stories play an important role, among the older children this may be seen as an experiencing or reliving of the stories.

Children who like computer games do this for reasons of imagination - and because of the excitement. In the group of 11 to 15 year-old children we also have to consider daily newspapers and magazines for the young, both of which are read for information.

Impact of media on children as seen by parents

o Table 2: Rating of the Media



The two media, television and cassettes, are rated differently in the different age groups whereas the influence of books is mainly rated positively. This positive rating is reflected by the 93 % in the group of the 7 to 10 year-olds, the 89 % in the youngest age group and is least significant in the group of the 11 to 15 year-olds (73 %). The reasons for the good ratings of books in all three age groups refer to the factors imagination/creativity and learning/knowledge/language. The first category is especially important in the youngest group. The cognitive influence is rated higher with increasing age of the children.

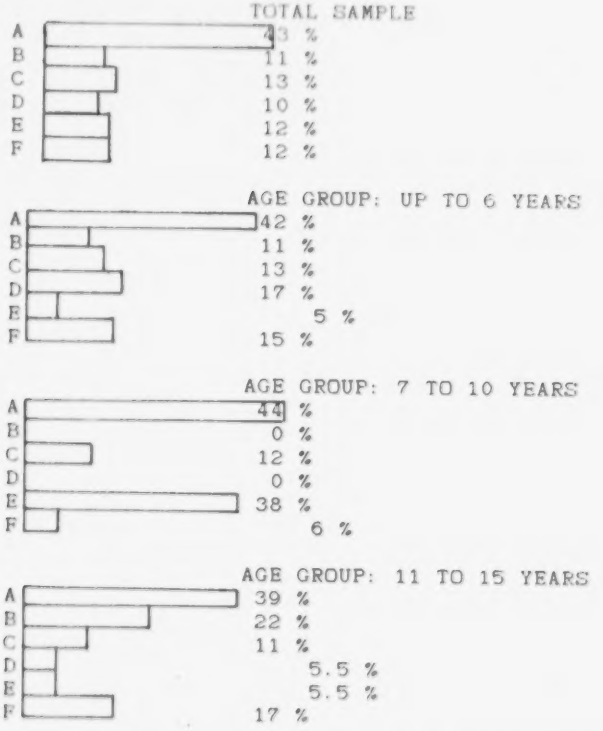
Television is rated predominantly as negative by parents with children between 0 and 10 years (61 %); parents of older children (11 to 15 years) rather consider it to be a positive factor (56 %). Parents of preschool children see the negative effect especially in the bad influence television has on the child's behavior and his emotional experience; parents of 7 to 10 year-old children also see a negative influence on the child's imagination and his development of clicheés and prejudices. Both groups, however, assume a similarly positive impact of television with regard to the child's cognitive development (learning/knowledge/language). For the same reason television is seen as positive by the parents of the oldest group of children (86 %). Furthermore the addressing of problems (political, social, economic, etc.) is counted among the positive features of this medium. Its impact on the imagination, the child's behavior and his emotional responses is seen as negative.

2.2. Dilemmas of Media Education

Problem situation in the family about media usage and solution by parents

o Table 1: First Problem Situation

"Your child would like to watch a TV program that you object to. How do you react to this?"

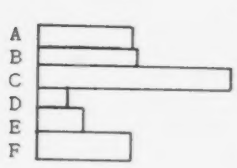


A = explain prohibition
B = permission
C = compromise
D = alternative
E = prohibition
F = other

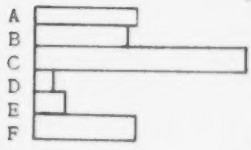
The share of those who would strictly prohibit the program is highest among the parents of 7 to 10 year-old children with 38 % (total 11.5 %).

o Table 2: Second Problem Situation

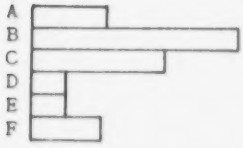
"Your older child is watching a program, your younger child is watching it together with the older; but the program seems to be unsuitable for the younger child to you."



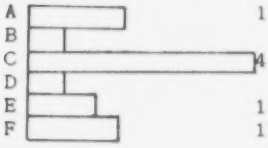
TOTAL SAMPLE
17 %
18 %
35 %
5 %
8 %
17 %



AGE GROUP: UP TO 6 YEARS
18.5 %
16.5 %
38 %
3 %
6 %
18.5 %



AGE GROUP: 7 TO 10 YEARS
13 %
37.5 %
24.5 %
6 %
6 %
12.5 %



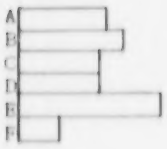
AGE GROUP: 11 TO 15 YEARS
17.5 %
6 %
41 %
6.5 %
12 %
17.5 %

A = prohibition for the younger child
B = either both or none
C = distraction of the younger child
D = younger child may also watch
E = sacrifice of older child
F = other

The majority of parents (35 %) would try to distract the younger child (e.g. play). In addition to that 17 % of the parents would forbid the younger child to watch the program.

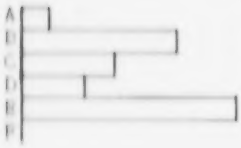
o Table 3: Third Problem Sitation

How do parents react if their child reads too many comics and dime novels?

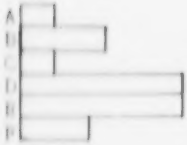


TOTAL SAMPLE
16 %
21 %
15 %
15 %
26 %
7.5 %

AGE GROUP: UP TO 6 YEARS
25.5 %
21 %
18 %
10.5 %
16 %
8%



AGE GROUP: 7 TO 10 YEARS
5 %
28 %
17 %
11 %
39 %
0 %



AGE GROUP: 11 TO 15 YEARS
6 %
15 %
6 %
29 %
29 %
12.5 %

A = avoid
B = raise interests
C = accept with dissatisfaction
D = agree
E = agree with demands
F = other

A large part of parents of preschool children (25.5 %) would avoid these reading habits. Avoiding includes: control via pocket money, hiding or taking away comics, not buying comics, etc. Only 5 % of parents of the second and only 6 % of the oldest group consider "avoiding" a successful way.

15 % of the parents would accept with dissatisfaction. They consider prohibition useless because during this "transitory" phase in the development of their child they think reading comics is better than not reading at all.

Summary/Conclusion

Pedagogical conception

As has become clear in the previously presented survey, a detailled knowledge of the media-educational problems in families and of the desired help and assistance to solve these problems is a prerequisite of adequate media-pedagocial information. Let me therefore summarize the findings of this initial survey once more:

- Around 70 % of parents are dissatisfied with the handling of the media in the family; the main problem seems to be the usage of the television. This is especially true if the family includes small children. In other words: The older the children in the family are, the more satisfied are the parents with their use of the media. The parents are self-critical enough also to question their own media behavior. Tiredness, boredom, loneliness obviously seem to be more important factors than the program offer. Dissatisfaction is especially expressed about the influence of television viewing on family communication. The slogan "conversations are neglected" illustrates the limitations imposed upon family life by the medium.

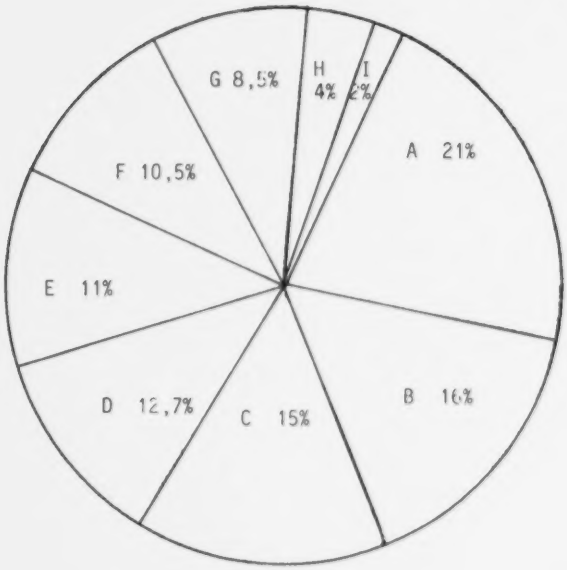
- Parents dislike their children's television usage both as far as quantity and quality are concerned. Parental control is often rendered ineffective by friends, relatives, etc.

- Due to this dissatisfaction with the television viewing sitation parents are looking for the following forms of support in coping with the problems of media usage.

- About 43 % of the parents would forbid their children to watch a program they do not approve of and try to give reasons for this.

What sort of help are parents looking for in their handling of media educational problems?

TOTAL

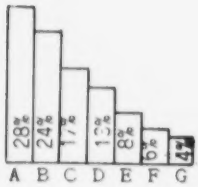


A = Summaries of current programs/books
B = Criteria for programs suitable for children
C = Information
D = Literature
E = Practical advice
F = Game instructions
G = Suggestions for leisure time activities
H = Contact addresses for media-educational problems
I = Nothing

o Asked for their wishes regarding comments and advice about TV programs by a media-educational publication we received the following picture

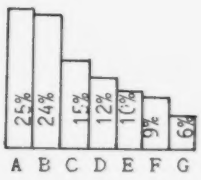
TOTAL

A = Information/explanations about the program
B = Book recommendations and reading tips about the program
C = Game suggestions
D = Additional material
E = Possibilities to follow up the program
F = Age references
G = Selection criteria

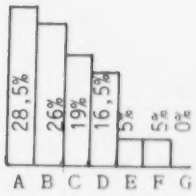


0 to 15 years

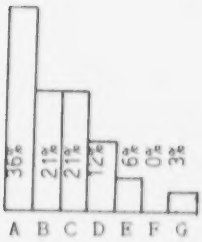
BY AGE GROUP



0 to 6 years



7 to 10 years



11 to 15 years

What did we do on the basis of the previously mentioned results of our empirical study?

PROJECT OUTLINE

Deutsche Lesegesellschaft e.v./Stiftung Lesen
Guidance and Information on Media Education
for Parents, Educators, and Teachers
Heinrich Kreibich, Margit Lenssen, Rolf Zitzlsperger

Media-Educational Information for Parents - An Empirical Study of Media Educational Problems in Families and on Media-Educational Aids

Data on problems of media Education and Parental Expectations	Data on problems of media Education and Parental Expectations	Teachers' and Educators' Expectations of Information aids
Reading-Television Viewing-Playing	Reading-Television Viewing-Playing	Information on Media Education
Aims:-Assistance with the selection of the current program for children and adolescents -game/play and reading suggestions based on the program or as an alternative -Information of parents about problems of media education in the form of tips and advice	Aims:-Improvement of media-educational competence -Advice and tips on how to handle problems of media education in the course of socialization -Information on game/play and reading suggestions/guidance for each age group	Aims:-Imparting media-educational news -Suggestions for parental work -fundamental contributions on media-educational questions
Co-operation: -Arbeitskreis Medienpädagogik, Stuttgart -Evangelische Medienzentrale, Hannover -Charitasverband, Kassel, Fulda	Co-operation: -Arbeitskreis Neue Erziehung, Berlin -Landesamt für Jugend und Soziales, Rheinland-Pfalz	Co-operation: -J.M.Sailer Verlag, Nürnberg -Initiativen der Lehrer-Fort- und Weiterbildung
accompanying scientific study	accompanying scientific study	
1. Media-Educational Information for Parents: "Reading - Television Viewing - Playing" 2. Media-Educational Information for Parents. Reading - Television Viewing - Playing Findings of a comparison of the children's page of Südfunk Stuttgart and "Reading - Television Viewing - Playing" in 100 selected families. Conducted by: Abteilung Medienarbeit des Süddeutschen Rundfunks, Stuttgart 3. Acceptance measurements of "Reading - Television Viewing - Playing"	Acceptance measurements among recipients of the letters to the parents.	

BEST COPY AVAILABLE

ad 1) Reading - Television Viewing - Playing

Aims:

On this basis the publication of "Reading - Television Viewing - Playing" could be started. It was clear that a project dedicated to media-educational assistance could not assume to change the general conditions of media behavior in the family. The attempt should rather be made to pick up parents and children from where they were in their media behavior and to impart possibilities of action, experiences in creative activities, playing together and communicative exchange. In short: to show them the possibilities of shifting from a passive medial experience to an active experience. [9)]

"Reading - Television Viewing - Playing" as a "soft" variety of media eduction aimed at strengthening existing parental (media-)educational competences and, above all, at initiating a dialogue between parents and children about media, media contents, and the use of the media within the family. The concept of the publication was structured in the following way:

- Survey of the current programs for children and adolescents for 2 weeks (in form of a poster). On each day one or several programs were selected and dealt with in different ways, which might also run parallel;

- games for children which are derived from the program and which children may play among themselves or which enable parents together with their children to translate things the children saw on television into creative activities of their own;

- games which deal with "perception" and show different forms of perception;

- o games which are designed to help children handle problematic film contents and which give them an opportunity to discuss it with others;

- o games which are a counterbalance to sitting quietly in front of the TV set and which stimulate the experience of excitement or simply romping and laughing;

- o reading and book recommendations for parents and children which, whenever possible, relate directly to special television programs and their contents.

The selection of programs consciously also included such programs which parents as well as educators would certainly not have recommended. More important for the project, however, was that the children found those programs on the poster which they really watched and which were "the talk of the day" in kindergarten and primary school.

The parents were given explanations and recommendations for such programs in a separate column with "Tips for Parents". This column aimed at an active and productive handling of what the children had seen and at offering alternatives to these programs.

Films and serials which were not especially made for children but which were broadcast at the corresponding times were marked by a specially designed symbol. It was meant to show parents that certain programs were too exciting, too "indigestible" or that too many question were left unanswered for younger children to be left alone in front of the TV.

(→ Distribution of sample copies of "Reading - Television Viewing - Playing")

Realization/results of accompanying scientific study

- o Distribution of 20,000 copies every two weeks for 10 issues through kindergartens in co-operation with the appropriate organizations.
- o Supplement to Gong (67,000 copies) and Stern (50,000 copies)
- o Accompanying seminars for educators

Findings

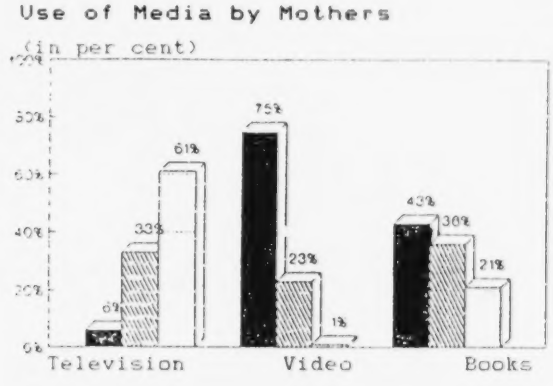
- o high acceptance among educators and authorities in charge of kindergartens; but no funds for a permanent subsidy.

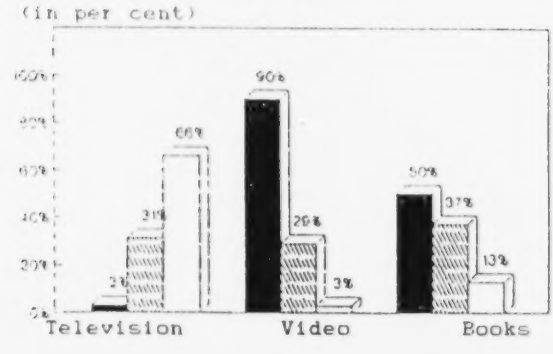
- o Accompanying survey of 60 selected families. This survey empirically analyzed the impact of "Reading - Television Viewing - Playing" on the basis of parental media behavior during the time of the survey.

Media behavior of families selected for the accompanying study

What was the use of the media like in those families which received "Reading - Television Viewing - Playing" in the course of the survey?

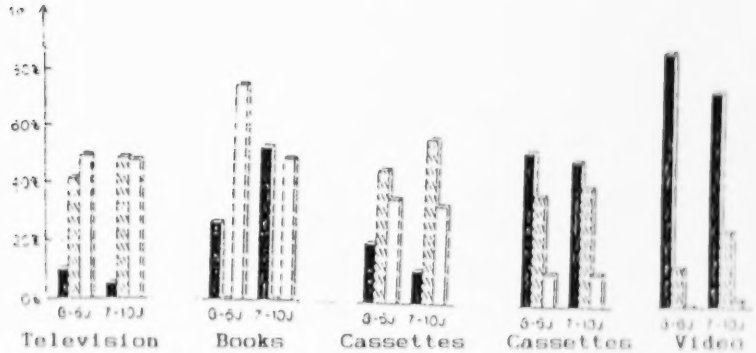
Use of Media by Mothers and Fathers



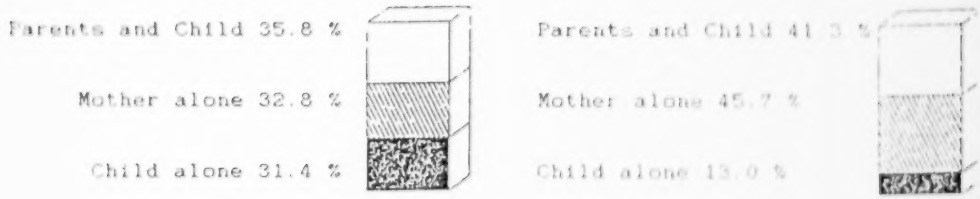


[■] seldom [▨] occasionally [□] daily

Use of Media by Children
by Age Groups (per cent)

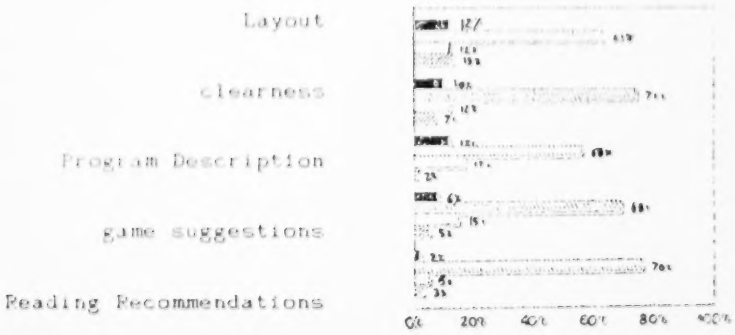


Occupation with the Leaflet at time T2 and T3



1 Month → T2 → 2 Months → T3

Rating of Leaflet



Further Findings/Conclusion:

- o 9 % of the children (7 to 10 years) watched TV more consciously.

- o With 7 % of the children the playing-behavior was influenced positively.

- o 4 % only watched programs included in the leaflet

- o Only 23 % of the parents stated that the leaflet had no influence at all.

- o Largest and most important impact:
  Parents could find out that with the help of "Reading - Television Viewing - Playing" they deal more with television programs and are more concerned with their children's media behavior.

  In a special SDR survey 72 % of the parents thought the leaflet to be good for children, 46 % saw the poster as a substitute for a TV Guide.

ad 2) Letters to the Parents on Media Education

Starting Point/Conception

The concept of letters to the parents has for some years been supervised in its contents by the "Arbeitskreis Neue Erziehung" in Berlin and has been practiced successfully by them. The youth welfare offices (Jugendamter) thoughout the Federal Republic of Germany have the possibility of obtaining letters on questions of developmental psychology from Berlin and of passing them on to the parents in their respective areas. Based on the positive experience with letters to the parents (cf. summary of chapter II.1 and the BMJFFG-Report 1978/79) the attempt should be made within the project to support the parents in their media-educational conceptions.

Topics like "My first picture book," "Why does my child like watching commercials?" "Reading out and story-telling," "Alternatives to television viewing," "Fear and violence," "Children in front of the TV," etc. were taken into consideration. These and other topics should be taken up in a simple and understandable form. They should then be supplemented by recommendations for activities and sent directly to the parents, considering the age of their children. The advantage of this procedure is, among others, the direct address to the parents; they do not have to attend parents' meetings or courses at an adult education center. In addition to this, letters to the parents also make a direct dialogue between the educating partners within a family possible.

A prerequisite for the adequate planning and editing of these letters to the parents was an empirical study of media-educational problems within the family as well as an analysis of existing guides on media usage.

The results of this survey of media-educational problems within families, which was conducted in co-operation with the Department of Education at Mainz University, have already been shown. Let me briefly summarize the main findings which form the basis of the editorial work:

20 % of the respondents stated that they would like to find concrete tips, aids, and instructions for the use of different media in these letters.

15 % These letters should also be written in an understandable way. Facts and examples should establish a direct reference to the realities of family life.

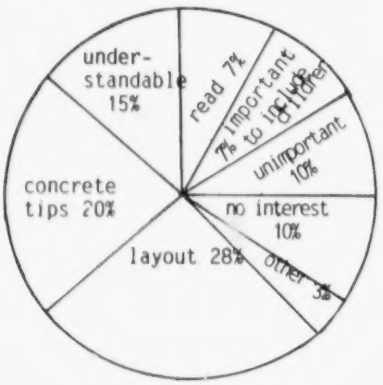
28 % A large part of the respondents also attach great importance to an appealing layout with suitable illustrations and short, well-structured paragraphs.

7 % About 7 % each also said that the children should be included by way of pictures, comics etc. and that the letters should avoid suggesting a "bad conscience" to the parents by telling them which mistakes they were making but that they should be offered alternative ways of acting.

10 % found it unimportant or had no ideas what such a letter to the parents should look like and

10 % of the parents in the survey were not interested in such information letters.

Let us now have a look at the results in the following graph:



Contents

Six letters with the following topics for the following age group.

The media-educational letters to the parents were finally conceived for parents of children up to the age of 8 years. There were 6 editions with the following topics:
(cf. documentation)

Survey and Structure of the Letters
Media-Education in the Family

Letter 1: Picture Books for Understanding
Age of Child: 1 to 2 years

- connection between the child's speech development and looking at pictures and recognizing them

- child's beginning understanding of symbols; picture and "inner picture"

- child's comprehension of the world, first by grasping it, later by words

- connection between the perception of images and language and thinking

- general recommendations about contents and outward appearance of picture books suitable for small children

- recommendations of books for small children and of books for parents with games for small children

Letter 2: Reading Out and Story-Telling
Age of Child: 2.5 to 3.5 years

- state of development of speech and thinking

- importance of children's books for this age; "use" of picture books

- impulses, suggestions, tips for parents regarding reading out and story-telling

- competition between television and books among young children already

- check-list for parents for reading out and story-telling

- bibliography

Letter 3: Always Television?
Age of Child: 3.9 to 4.9 years

- competition between television viewing and playing

- understanding and comprehension of preschool children; state of development

- certain possibilities of understanding as a prerequisite of duplicating the "language" of television; (after-)effects of television viewing on children

- recommended rules for the usage of television in the family

- priority of playing during the preschool period

- bibliography on children and television viewing

Letter 4: Leisure Time with Children
Age of Child: 5.2 to 6 years

- leisure time is often dominated by television

- impulses and recommendations for family leisure time activities without television

- possibilities of "converting" media which are used daily; media as impulses for new activities

- listing of different leisure time activities for the child alone, for the child together with his family, for the child together with other children

- bibliography on playing

- game descriptions

Letter 5: Joy with Reading - Joy of Reading
Age of Child: 6.3 to 7 years

- significance of reading during the child's early school years

- significance of learning how to read and possibilities of promoting the "joy of reading"

- preference for comics during the early reading age and their influence

- children's magazines as an alternative to or a complementation of comics; contents of children's magazines

- listings of magazines for children and adolescents, of picture books, games, books for parents

- children's encyclopedias as one possibility of dealing with questions at this age; recommendation of various children's encyclopedias

- bibliography and short descriptions of various children's magazines

Letter 6: Old Games - New Games
Age of Child: 7 to 8 years

- games and toys for this age and stage of development

- significance of playing at this age; state of development

- computer games, descriptions of their aims and contents

- significance of computer games for and among school children; parental reservations and expectations concerning computer games

- siginificance of games for children

- guide to suitable computer games

- bibliography of game and puzzle books

- recommendations of new games that might represent an alternative to computer games

3. Distribution

10,000 copies of each of the six editions of letters to the parents on media education were printed. Two test areas were chosen: first, the city of Berlin, where, in co-operation with the Arbeitskreis Neue Erziehung, the letters were distributed together with letters to the parents on questions of developmental psychology; secondly, the state of Rhineland-Palatinate, where the letter was distributed by the Landesamt für Jugend und Soziales through the regional youth welfare offices. The integrated mailing of the letters was meant to guarantee that parents do not consider media education as a separate problem.

Whereas the composition of the distribution list, i.e. which families will receive the letters, was quite unproblematic with the Arbeitskreis Neue Erziehung, Berlin, we encountered some difficulties in Rhineland-Palatinate. No reliable information about numbers and age distribution over the period of one year was to be obtained from the youth welfare offices, which sent in requests to a central office but distributed the letters to the parents regionally. The distribution of the letters finally started in Berlin in April 1988 and in Rhineland-Palatinate in June 1988.

Acceptance/Experiences/Conclusions

Until now about 300 questionnaires, which had been enclosed to the letters to the parents, have been returned to the Stiftung Lesen. A - preliminary - evaluation showed:

- The letters on "Media Education in the Family" are highly accepted and rated as "very good" or "good" and are seen as "very helpful" / "helpful" for the media education of children.

- Further questions showed that the responding parents without exception considered the questions and problems addressed in the letters to be relevant to the respective age of their child. They also confirmed that the letter had initiated a discussion on media edication between the parents. With the exception of two all parents were interested in receiving further letters on media education in the family in the future.

- Letters on media education in the family are a helpful instrument for the improvement of the parents' media competence. The more so, because they accompany socialization and the media-educational probelms in the families.

Evaluation

99 % of those who returned the questionnaire rated the letter to the parents altogether as "very good" or "good" and 96.5 % considered the information these letters contained to be "helpful" or "very helpful". 84 % confirmed the relevance of the problems described, 14 % said they were only partially relevant and 2 % considered them not relevant. 98 % of the respondents expressed their wish for further letters to the parents.

ad 3) INFORMATION SERVICE FOR TEACHERS AND EDUCATORS
- NEWS, PROJECTS, AND HINTS ON MEDIA EDUCATION -

Starting Point and Conception

Many educators and teachers have difficulties with the methods and didactics of solving media-educational problems at kinder-

gartens and schools. Many of them have not received and media-educational knowledge during their training and many a teacher and educator does not know how to address the topic "media" with the parents. The Deutsche Lesegesellschaft e.V. had once more confirmed some of these findings in its multimedia program "It's always Television" ("Immer dieses Fernsehen") and the accompanying survey of families, kindergartens and schools (cf. "Immer dieses Fernsehen." Ergebnisse der Begleitforschung zum Medienverbund - zMBW Materialien vol. 25. Bad Honnef 1985). These results as well as the experience of other organizations dealing with media education formed the basis for the idea to meet the existing demand for information about media-educational know-how by a regular information service (10 issues were scheduled) for teachers and educators. This was also meant as a contribution to the improvement of media-educational processes in schools and kindergartens. In addition to the report on "news" from the area of media education this information service had the task to develop suggestions for the work with parents and for a child-oriented handling of media-educational problems. Because of the different target groups "teachers" and "educators" the publication was divided in two and was geared to the specific needs of the two groups while retaining the general topic.

In order to get more data about the desired thematic orientation of the information service educators and teachers were questioned in a first step with the help of a standardized questionnaire.

Findings

Which of the following priorites of this information service is the most important for you?

o Media-educational News	162	32.86 %
o Fundamental Articles on the Topic	102	20.69 %
o Tips, Recommendations, Model Projects	298	60.44 %
o Suggestions for the Work with Parents	105	21.30 %

o Thematic Orientation

Which topic are you particularly interested in with regard to media/media education?

o Effects of the Media	113	22.92 %
o Criteria for the Assessment of Media and their contents	138	28.00 %
o New Media	114	23.12 %
o Functions of the Media for Children	126	25.56 %
o Practical Approaches to Media Education	230	46.65 %
o Relation between Television Viewing and Reading	111	22.51 %

Would you rather like fundamental contributions on this topic or would you prefer practical advice and suggestions for your lessons?

o Rather Fundamental Contributions	95	19.27 %
o Rather Practical Advice and Suggestions for your lessons?	351	71.20 %

Conclusion: Practical advice and suggestions for media-educational measures/lessons are wanted. Thematic priorities are "Practical Approaches to Media Education" (46.65 %), "Criteria for the Assessment of Media and their contents" (28.0 %) as well as "Functions of the Media for Children" (25.56 %).

Realization

The Deutsche Lesegesellschaft/Stiftung Lesen has issued a total of 10 such information services for teachers and educators within the project and has reached about 4,000 teachers and around 5,000 educators.

Findings

We could observe a great demand for such information, but the support of the project by the Minister of Education and Science was limited to 10 issues. The Stiftung Lesen will, however, continue its work along these lines with a computer assisted data bank on "Reading Promotion".

Conclusion

Results of the Campaign

The accompanying scientific surveys in families and kindergartens and among educators and teachers, which were conducted in co-operation with the Department of Education at Mainz University have shown that family and kindergarten are focal points for the promotion of reading. This means that not the school, but primarily the family and secondarily the kindergarten are the source of a child's motivation to deal with books.

On the basis of our existing knowledge we may assume that:

- o "Reading - Television Viewing - Playing" as a soft form of reading and media education greatly contributes to "information security" and thus to the "media competence" of parents.

- o "Media-Educational Letters to the Parents" - accompanying socialization within the family - are a welcome aid to parents in the media education of their children, beginning at a very early age.

- o "Information Services for Teachers and Educators" may be one way of overcoming a lack of knowledge and information in questions of reading and media education. Services like these represent one possibility of putting fundamental ideas, models, and tips for the promotion of reading into the pedagogical practice of educators and teachers.

In the meantime the poster "Reading - Television Viewing - Playing", which was tested during this model project, is printed weekly in the weekend issue of a daily newspaper and is thus made accessible to all readers. We hope that other newspapers will follow this positive example.

With regard to the media-educational letters to the parents further possibilities of support are currently under consideration, as we are continuously receiving numerous requests from youth welfare offices.

The media-educational information services for teachers and educators has meanwhile been expanded into a computer assisted data bank on literature and on offers of reading promotion. Every teacher and every educator may direct questions to this data bank and obtain information on special topics or new projects.

Nevertheless: Reading promotion must consider new ways of bringing literature into the homes of families. Neighborhood-oriented projects, a co-operation of the various socialization agents as well as a utilization of "contact ways" such as the postal services, banks, welfare offices, department stores, supermarkets may be helpful in reaching such families.

More of this at our next symposium.

Notes:

1) vgl. Darschin, W.: Der Fernsehkonsum der Kinder hält sich in Grenzen. Neue Ergebnisse aus der kontinuierlichen Zuschauerforschung. In: TELEVIZION 1/1988, S. 23

2) vgl. Mitteilungen des Süddeutschen Rundfunks. In: epd-Kirche und Rundfunk Nr. 92 vom 20.11.1985, S. 11

3) vgl. Hurrelmann, Bettina/Nowitzki, Klaus/Possberg, Harry: Familie und erweitertes Medienangebot. Ergebnisse der ersten Erhebungswelle der Familienuntersuchung im Kabelpilotprojekt Dortmund. In: Media Perspektiven 3/1988, S. 152ff

4) vgl. Hurrelmann, Bettina: Das Verschwinden der Erwachsenen aus der Leseerfahrung der Kinder. In: Börsenblatt für den Deutschen Buchhandel vom 22.09.1987, S. 2506 - S.2513

5) vgl. Hurrelmann, Bettina: Über das Lesen - Lernen in einer sich verändernden Medienumwelt. In: Informationen des Arbeitskreises für Jugendliteratur Nr. 4, 1988, S. 43 ff.

6) vgl. Köcher, Renate: Familie und Lesen. Eine Untersuchung über den Einfluß des Elternhauses auf das Leseverhalten. Archiv für Soziologie und Wirtschaftsfragen des Buchhandels, LXIII, 1988

7) vgl. Bonfadelli, Heinz/Saxer, Ulrich: Lesen, Fernsehen und Lernen. Zug 1986

8) vgl. Aufenanger, Stefan u.a.: Medienpädagogische Informationen für Eltern. Eine empirische Studie zu medienpädagogischen Problemen in Familien und zur Konzeption medienerzieherischer Hilfen im Auftrag der Deutschen Lesegesellschaft. In: Stiftung Lesen (Hrsg.) Medienpädagogische Informationen und Beratung für Eltern, Erzieher und Lehrer. Ein Erfahrungs- und Forschungsbericht. Mainz, 1988

9) vgl. Rogge, Jan-Uwe: Heidi, Pac Man und die Video-Zombies. Reinbek, 1985

Encouraging Reading: A Philosophic, Pedagogic, and Personal Approach- An Overview of a Primary School Library Program

Barbara Rush, M.L.S., M.A.

Read! Read! Read! Join the Literacy Club! Love reading, now and forever!

These might be the slogans representing the aims of the primary school's entire instructional program. Thus, it is only natural that the school library, an integral part and the backbone and support of the school's program, has as its foremost goals the educating of children to understand the world around them and themselves, and to become independent readers; in the words of Charlotte Huck (p. 748), "We must do more than teach children to read; we must help them to become readers, to find a lifetime of pleasure in the reading of good books."

The library's program of reading encouragement is based and consequently built on several philosophies, which must be understood before one is introduced to the program itself:

1. The school library is a place where not only books but where life experiences exist. This is in accordance with and can be traced to a changing emphasis in libraries in general: Historically, with the creation of writing came a change in the way man used memory. Books (and libraries) became depositories for basic knowledge, thus freeing the mind for expression in art, music, etc. This creative expression, too, eventually found its way back to the library which then became not only a depository of life as seen in books but also a place where life itself flourishes. The adult library of the 1980's,

for example, is a place where one can not only find books, videotapes, recordings about dance, but where one can also view a live dance performance or participate in an instructional dance program. Accordingly, the school library too is a place where experiences exist, where children may not only peruse books by themselves or chatter with classmates about a magazine article on whales, but where they also may open the window to feel the wind, sew dinosaur puppets, dramatize a play, manipulate toy clocks, examine the teeth of a live rabbit, nibble on fish-shaped cookies (supplied, of course, by their book friend Swimmy), dress themselves in the uniform of a community fire fighter, etc. Since reading begins with experiences, personal and vicarious, the library shares the responsibility of providing these experiences in order to set the groundwork for further reading. Also, since, as Jim Trelease suggests (Trelease, pp. 69, 70), the things that keep life on an even keel: love, courage, compassion, and justice are learned not via technology but rather through two means, one of which is experience, and because these very life-long tools are learned by the child on the primary level as he interacts with others (Fulgrum), the library, via its activities, provides experiences in which children, in their interaction during the library's program, learn to be fair, to cooperate, to love each other.

2. The library is a child-centered place. When children come to school in the morning, they bring with them the characteristics of childhood: exuberance, wonder, freshness- and also their fears and problems, ranging from a bruised finger to not being invited to a birthday party to facing the imminence of parental divorce.

With our student population consisting of children in kindergarten and grades one and two, some of whom are non-English speaking at home, and 12 percent of whom are in a special education program (mentally retarded, emotionally disturbed, health, language or multiply handicapped), the entire school program is focused on the needs of the child. Ever-mindful that ours is a pedagogic setting, we work as a team of administrator, classroom teachers, art, music, physical education, reading, library, speech, English as a second language teachers, psychologist, health staff, paraprofessionals, clerical staff, relying on congruence and constant dialogue between us to work with children in both cognitive and affective areas.

In the library this means that the librarian, trained in both child development and children's literature (The school librarian has a bachelor's degree in education and an MLS), combines these two in working to meet children's needs. S/he endeavors to provide materials that meet the interests, not only of primary age children in general, but of each child; every child has an interest, and for every interest there is a book. It means providing not only book and A-V materials but also toys that can be manipulated, stuffed animals and book friends that can be hugged, book displays that arouse curiosity, and an atmosphere of comfortability where reading encouragement can take place. Sometimes it means using techniques of puppetry, drama, or group guidance to learn how different children feel about themselves and their world, so that the librarian may suggest a book in which the same feelings may be reflected. It means "tuning in" to a remark made by a child during sharing time or group discussion. It means grasping the moment, as when one kindergartner

recently flashed her fake "gem-studded" finger at me upon arrival at school. "Look," she beamed, "I'm married!" The "groom" piped in with, "Yeah, to me!" This was immediately followed in the library with a reading of Carl Sandburg's The Wedding Procession of the Rag Doll and the Broom Handle and a procession of our own. What an opportunity for presenting rich language and good illustration! Sometimes it means becoming aware of what is happening in a child's life that day or at that moment; the child may have just lost a beloved pet, spent the day in court at a custody battle, left his/her lunch on the bus, been in a fracas on the playground. Sometimes it means knowing who "needs" to have his/her picture displayed on the bulletin board or who needs an extra hug. It means, in terms of guiding reading growth, knowing who is ready to move on to new authors, new horizons and who needs the "paper security blanket" of old favorites like Clifford, Curious George, or still another dinosaur book.

The library is able to grasp the moment and serve as a child-centered place precisely because: 1. the library is accessible and available to the child, and 2. because there is constant on-going cooperation between the library and the rest of the staff, who endeavor together to meet the child's needs. Teachers read to children every day, necessitating a well-supplied classroom library and also dialogue with the library. Teachers participate in literature related activities: When the library presents "The Gingerbread Man," the children may bake gingerbread cookies in class. Conversely, when children are learning about shadows as part of their science curriculum, the librarian may suggest Marcia Brown's

award-winning book or encourage children to participate in a shadow sheet dramatization in the library.

3. Reading is not a subject by itself but is, rather, a tool for the acquisition of life knowledge; reading is the curriculum. Learning is the equivalent of the totality of language, and reading embodies all language experience (listening, speaking, singing, writing). Language, according to H. Alan Robinson (1988), has many parts but is functional only in its wholeness. In fact, it would seem that the totality of language expression is greater than the sum of its parts. In the library, therefore, it is natural for children to sing, chant, speak, listen, write, gesture in the course of the library's programs.

The library's program, then, is one that is experiential and multi-modal, and one that, because it is child-centered, must be flexible and personal. The library program cannot rely on the premise that the child will reach the material, which, be it book or audio-visual, is, in the final analysis, static; the program instead works on the premise that the person working with the child will find a way to reach the child.

Storytelling in the library, for instance, is an intimate and personal sharing by the teller, combining story, language, and the child's experience. A popular anecdote in storytelling circles involves a man who traveled to a remote village in Africa, there to find that the villagers had just received television reception. For one week, two, three the villagers sat glued to their TV sets, after which they got up and left. "Where are you going? asked the visitor. "To the storyteller, " came the reply. "But why?" asked the

visitor. "Surely the TV knows more stories." "Yes," answered the villager, "the TV may know more stories but the storyteller knows me." The personal telling of stories is a reassuring experience for the listener.

Also, because the child is imitative and learns by observing models, the personal aspect of the program is particularly important, on many levels, in encouraging reading. When the principal personally shares a favorite book and reads it to the children, when a kindergarten teacher personally accompanies a child who is "coming of age" and choosing for the first time a book to read by him/herself, when the reading teacher personally accompanies a group of children to the library to select enrichment reading, the material and the caring experience add an intangible quality of endorsement that cannot be measured in the encouragement it gives children to read.

And now let us turn to the program itself. The library's program of encouraging reading, which we have thus far seen to be based on philosophy, pedagogy, and personal contact, is comprised of four interrelated aspects, each of which cannot exist without the other: Presenting an awareness of reading, stimulating the child's imagination, stimulating the child's language, and increasing the child's reading skill.

1. Presenting an awareness of reading: In order for children to read we must make them aware of reading, present a positive attitude and lay the foundation for building appetites. The library, therefore, must present materials appropriate for the young child, materials that entertain, inform, arouse curiosity, give pleasure.

These include:

-Non-fiction books (animals- including dinosaurs and pets-, space technology, sports, and drawing are favorites) that inform the child of the real world about him/her. Although these serve as a major source of encouraging reading, the focus of this paper will be on literature and its related activities.

-Alphabet books, ranging from those that are tools for learning about a particular subject to those (Anno, Van Allsberg) that are artistically and intellectually quite sophisticated.

-Wordless books, in which pictures tell the story and which allow children to privately interpret, to develop their own experiences, words and language patterns, thus building their own self-esteem.

-Fiction, including picture books, which present the familiar concerns of childhood (the fear of the dark in Ira Sleeps Over, for instance) which reassure children and convey the covert message that we too have the hopes and fears of those we read about.

-Picture books that present meaningful lessons for children (as do the frogs in Leo Lionni's It's Mine!).

-Picture books which enlarge the child's world by taking him/her to the city, the farm, other countries, and segments of the population with whom s/he would not ordinarily come in contact, (as does Wilfrid Gordon McDonald Partridge, which deals with a child's relationship with the elderly).

-Folk tales, which introduce children to other cultures, which reflect universal truths and content and stylistic devices traditionally used by the storyteller (cumulative patterns, repetition of wording and action); oral literature thus provides the

child with "an ideal tranformation from being a listener to being a reader." (Lauritzen, p.788).

-Fairy tales, which speak to the heart of every child, offering via courage, use of wit, and adventure, the means to overcome the cold world already affirmed by every child. These tales present conflict, vent stress and emotion, present clues to life's story, and provide an escape into the lives of others. Because there is a direct connection between the child's heroes and heroines and his/her own self-image and achievement, the reading of these tales is important. (Trelease, p. 42). Books of single tales such as Zelinsky's beautiful Rumpelstiltskin are best at this age.

-Books that present magic, fantasy, humor.

-Poetry, which eases a child's hurts. Read often and kept simple, poetry becomes contagious to the young child.

-Nursery rhymes, (only one form of poetry), which are intuitively loved by children (perhaps because they re-create the flow of contact that relates back to the bonding between parent and infant as the parent hummed and soothed), which are strong in rhythm, alliteration, repetition, and nonsensical words, and which, according to Marie Clay (p.24), provide a good starting point of sensitivity to sounds within words.

-Books of songs (poetry set to music). On the primary level books presenting individual songs are best, as these are usually not overwhelming and are beautifully illustrated (Mommy, Buy Me a China Doll, Hush Little Baby, etc.)

-Predictable books, which lend themselves to creative activity.

-Easy readers, presenting a limited vocabulary and designed for

children to read themselves, thus giving them the feeling of success in reading.

-Books meeting the special needs of children for whom English is a second language. (Moustafa, 1980).

Since not all of life's tools of love, courage, compassion, and justice (which were mentioned earlier) can be learned through experience, the child learns these through the book (and their expression in A-V software), the media that preserve life's experiences.

2. Stimulating language and 3. stimulating the imagination:

Since these two aspects cannot be divorced from each other, they will be discussed together.

By presenting good literature (picture books, poetry, folk and fairy tales), the library is automatically presenting material that stimulates the imagination. The imagination is further stimulated when children are encouraged to think, to feel, to create beyond the story.

As Olga Nelson points out (p. 386), "...a story is truly more than a story. It is like a multifacited gem that can be seen many different ways by each viewer." Although all listeners may understand the literal meaning of a story, each responds in a different way, giving the story a personal meaning tied to the world s/he is molding. When children create beyond the story by responding individually to the story's themes, conflicts, and characters, they are discovering and telling who they are. The story, then, acts as a catalyst for generating ideas.

In the library we create and generate ideas through:

a. Creative questioning and discussion;

b. Drama (improvisation, pantomime, role playing, recreating favorite stories (folktales or folk-tale-like: The Fat Cat, Caps for Sale, The Three Billy Goats Gruff), shadow plays, and manipulating of child-size storybook dolls, made for us by a parent group. Young children,and especially special education children, respond well to these dolls, knowing intellectually that they are not real, yet talking to them as though they are friends.

3. Art (making book jackets, posters, games, puzzles, mobiles, masks, puppets, etc.; illustrating our own books;

4. Writing words and music.

Throughout these activities language and social skills are developed, as children relate to literature and to each other.

Literature, both prose and poetry, provides a wealth of language, colorful, sensitive, and rich in meaning, for each child to use and a vehicle through which s/he may experience feelings. When a story is presented, the story and its language act together as metaphors to bring its meaning to a more heightened awareness. Language is stimulated in the library, not only because it presented but because it is created:

We constantly create new stories, new songs, new poetry. We rhyme, rhyme, rhyme, and rhyme some more. We play with language; we clap and snap as we find rhythm in our own names or in familiar objects around us. (A kindergartner recently signed a borrower's card with her new self-appointed name, Jenny Penny.) Children are encouraged to create their own metaphors, alliterative and onomopeatic phrases; we use the metronome to set tempo, and often

extend these patterns into music.

Often we create patterns and rhythms based on those used by authors; gaining control of these patterns leads to meaningful reading and writing growth:

"Stand Back," Said the Elephant, "I'm Going to Sneeze" inspired an action song about a flea, in which the children have an opportunity to sneeze as would different animals. A Chanukah story, written cooperatively in the library by a second grade class, was based on the fortunately-unfortunately pattern in Remy Charlip's Fortunately. The book was dramatized and presented to the entire school. The Caboose Who Got Loose stimulated a kindergarten class to create a nonsense story based on the rhyming of caboose, loose, goose, moose, juice; the book was illustrated and set to a calypso beat.

Often story or music is created in coordination with a classroom need or activity:

"Yellow day" (when everyone wore yellow) inspired a mood poem, Yellow Is _____, that became a basic text. "Hat day" (when everyone wore hats) inspired a story about a growing hat worn by an imaginary character, Mrs. Tak Tak; the story incorporated a cumulative pattern familiar to children from other sources (such as The Napping House) and an original melody for the refrain. The big book To Town led to our adding a musical verse: "Off to town, off to town, hear our wheels go round and round" as each kindergartner "read" his or her page about about how he or she would go to town; the book is well loved since the children can read both the simple text and the music. Alphabet learning includes singing an original

rap, twisting our bodies to form the shapes of letters, and making ABC books in rhyme or related to a particular subject; one of these is illustrated in micrography. The music and art staff lend assistance to our creations.

When the reading teacher had exhausted our supply of wordless books for a first grade project, we set all the second graders to making wordless sequential books based on a day in their lives. These, inspired by Tell Me a Mitzi and Alexander and ----- Day, were illustrated in cartoon fashion with assistance from the art teacher.

One day during Fire Prevention Week a kindergartner brought a live dalmation dog, Brandy, to school. A question was sent to the library: Why is the dalmation the mascot of the fire house? Calls to the public library and several kennel clubs yielded no satisfactory answer, a situation which the library viewed as an opportunity for creative writing. That very afternoon two easels were set up in the library, one with the beginning of the story; the other, with the ending. The children immediately created a charming, sequential story, using dialogue, story structure and grammar (although they were unaware of the terms). Brandy the Fire Hero is now part of our permanent collection, so that anyone who wonders why the dalmation is the fire department's mascot can find the answer.

Sometimes a book is created as an outgrowth of a child's particular needs. During the first month of school, a parent came to see me because her child, Chris, was fearful of an upcoming move to a different state, and the parent asked if we had a story book that could make the move less fearful. We did, and we also wrote our own personal book called A Letter to Chris. It begins with Chris

expressing his fears about his new scary house, followed by the question "How can we send a letter to Chris in his new house?" Using the pattern "We could go on a _____ but _____ might _____," each child contributed in a creative way, ending with the assurance that the post office will deliver the mail and we will be waiting for return letters from Chris. In this way Chris knew that he was loved and would be missed by every child but that the communication would continue. The book was immediately illustrated and became part of our collection. A copy was given to Chris.

Language-stimulating activities often arise via parent contact. Recently, a parent new to the U.S. expressed concern about her son's embarrassment at her poor command of English. After discussing stories she knew from her own childhood, I discovered that she was delighted with a version of "The Gingerbread Man" she remembered from her childhood in Russia. Then, after the classroom teacher read the story to the class and I told Johnny Cake and sang and played "Mr. Bun," so that the children could become familiar with the linguistic patterns, the parent came to read us the story in Russian. How lucky for us that we were able to hear it, to learn more about the calligraphy and sound of another language (which led to interest in other Russian tales). But, more important, the bridge built between child and parent via this activity cannot be measured.

Because the library is a meeting place for all classes, it provides opportunity for sharing. Children who write their own stories may come and read to others. Sometimes the entire school gets involved in a cooperative language activity, as they did at Halloween when each class wrote one sentence of a ghost story, posted

on the bulletin board, so all could watch it grow.

Perhaps the most successful activities that encourage reading (in terms of the number of books the children read) are the long-range activities in which the library and classroom work together: During Li-bear-y Week, the teachers received a rolling cart of 35 books and magazines that they could use with the children. In one class, for example, the children had a bear picnic, based on The Teddy Bear's Picnic, at which teddy bear cookies and apple juice were served and the book was read and sung. Videocassetes of real pandas and bear stories were shown. One of our teachers, a world traveler, showed slides of koalas. In the library each child was invited to bring a toy bear, as both bears and children listened to favorite tales, dramatized Goldilocks, did bear finger plays, or wrote a bear story, that one kindergartner creatively entitled "Keith's Love a Bull Love a Bull Honey Bear." Each child received a bear present and a paperback bear story to take home. Now, months later, these bear stories continue to be circulated; it is difficult to find one left on the shelves. A month-long Mother Goose project was equally successful.

But perhaps the greatest moment for the librarian comes when s/he is able, through these creative activities, to match a book to a particular child, thus creating a reader. Recently, after listening to and dramatizing The Magic Feather Duster, a second grade class was encouraged to return home and perform some "magical" act of kindness Two days later, when we met again in our sharing circle, one child said that she would like to stop fibbing at home so that she could "magically" be happier. Later, during a private conversation, she

expressed regret at being caught at and being punished for fibbing but showed no evidence of viewing lying as being harmful to others or intrinsically "bad." About a week later I told the child that I had a book to share just with her, and, after discussing the possible meaning of the title words Sam, Bangs and Moonshine, I read her the story, and together we enjoyed the illustrations. The child has since read and reread the book, and now, whenever she sees me to divulge some tidbit of personal news, she looks at me with the special gleam one gives a private friend with whom one shares a special secret, for now we (and other readers) know the meaning of bad and good "moonshine." The story may not have cured her habit but it made a difference in her life!

4. Increasing reading skill:

This fourth interrelated aspect of the library program, although not taught as a direct goal, is one that nevertheless occurs automatically when children come into daily contact and interact with good literature. Could children's vocabularies, for example, not be built up, their ability to sequence not be strengthened, their sense of spelling not be sharpened? Research does indeed indicate a connection between reading skill and many of the activities described in our program: Marie Clay (1989) talks of the link between experience with rhymes and literary success; Uhl (1969) presents evidence that singing helps children spell and develop auditory perception skills needed for reading; Ruddell and Haggard (1985), in their study, conclude that language performance is directly related to language environment and that oral and written language, being parallel, are directly related to reading acquisition and

development; Pellegrini's findings (1980) that there is a relationship between play and achievement in reading have significant pedagogical implications; Lehr (1988) concludes that children's sense of theme may develop from their earliest encounters with the narrative; and Nell (1988), in a study done with older students on ludic reading, one which examines the processes of reading gratification, concludes that books are the most potent means the entertainment industry provides for consciousness change.

"The great gift of literature is its connection between the author's words and the child's life." (Schmidt, 1989) We who love and work with both children and literature share the responsibility of making that connection. Our program of encouraging reading works because it is supported by an administrator who creates an atmosphere of possibility, by a sharing staff that sees the reading program as vital, by interested parents who run a school book fair, circulate book lists and activities at the public library, participate in a Parents as Reading Partners program (in which they agree to read to children every day), and sponsor visiting authors and cultural arts programs, by the public library and its numerous supplemental activities, by community residents who share their expertise with us, and even by local merchants who hang children's book posters in their store windows. Still we strive, through readings in professional journals, attendance at professional conferences, and the combined creativity of our staff members to learn more and try more, so that we may continue to be challenged to turn children into readers and to make possible in the future that which we have not even envisioned today.

Barbara Rush is library-media specialist at the Wood Park Primary School in Commack, N.Y.

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The Media Can Encourage Reading
Some Current Television Programs in the United States

Arlene M. Pillar, Ph.D.
Long Beach, New York

It is fair to say that in the United States today virtually everyone watches some television, although most probably do not watch selectively. The influence of television on our lives is a subject that generates strong feelings. We have endless statistics about the numbers of hours pre-schoolers watch TV before they even step into a classroom, the hours the average high school graduate has spent in front of the set as compared with the hours in school, and even the number of killings a child has seen by the age of 14. It seems to me, though, that despite our statistics, what we cannot know for certain is whether TV is good or bad for children. The only thing we can know for sure is that its impact is indisputable. That being the case, we must harness TV's power for the good.

There are educators and social scientists who find television a convenient target. they blame the medium for students' decreased reading scores, or their passivity, or their aggressiveness, or their lack of attention and enthusiasm in school. In general, there is nothing much positive ever said about the effect of television on young lives. And, perhaps, this is because those who are doing the speaking are part of the literate, book-oriented society, the society which believes that "in the beginning, there was the word", perhaps, they have a built-in bias. I know that the commonly held notion is that reading is somehow "better" than television viewing, but doesn't it serve all our best interests to forget the debate and, instead, to focus our energies on what we can do to make TV work <u>for</u>--rather than <u>against</u>--us, to know what we can do to tap children's natural interest in TV to enrich reading and communications skills?

I would like to tell you about three outstanding television projects in the United States today whose objectives include the encouragement of print, as well as visual, literacy. They are the "CBS Television Reading Program," "Reading Rainbow," and "Long Ago & Far Away."

CBS Television Reading Program

The "CBS Television Reading Program" is the one of longest standing. In 1976, CBS, a major national network, started to distribute to schools across the country scripts of TV shows, which were going to be aired in the ensuing weeks. They wanted to help teachers help students become more critical viewers and, at the same time, help them become better readers. The scripts are what actors and actresses work from printed in a newspaper-like format. To date, more than 20 million scripts have been distributed nationwide. There are scripts available for eight to ten shows annually, and the target audience runs from elementary through secondary school.

In those early years, I wrote many teacher's guides for CBS to accompany the scripts. To this day, these guides always have a bibliography for further reading about the key subject. In addition, they include a range of facts related to the topic and teaching ideas for studying both the script and telecast. Although it is not necessary for students to watch the telecast--they can read the scripts independently--some of the activities work best when students have had both the visual and print experience. The teacher's guides also include a summary of the program's plot, a description of characters, suggestions for understanding elements of a script (e.g., format, technical terms), vocabulary and comprehension activities (on plot, theme, characterization, and setting), and questions to enhance language and reading development. The guides acknowledge the reading-writing

connection and, therefore, have questions which may be responded to in either mode.

Among the "enrichment activities" are those which ask for critical evaluation (CBS wants to encourage a more critical/non-passive audience), personal experience (CBS recognizes the importance of children's "prior knowledge" and relating reading and viewing to one's own life), and creative expression (CBS understands that imagination is needed to envision alternative realities).

Research has found that supplementary work with scripts increases enjoyment and interest in reading. Furthermore, motivation, participation, cooperation, and effort levels are raised. The study of scripts prior to viewing increases understanding of content; after viewing, rereading the script enhances appreciation of characters. In addition, the combined effect of the visual and printed word influences values and attitudes. Students have said that the opportunity to act out scripts is stimulating, and, when parents view TV with their children, there is a closeness that develops. More than 25 million students have been involved with the scripts since the CBS Television Reading Program began. Among the wide variety of broadcasts offered are *The Lion, the Witch, and the Wardrobe* by C.S. Lewis and *Oliver Twist* by Charles Dickens.

Reading Rainbow

On March 27, this Year of the Young Reader in the United States, "Reading Rainbow," which started in 1983, launches its seventh season on public television. Its target audience is five- to eight-year-olds, grades kindergarten to fourth. The program is broadcast by nearly 300 public television stations to 95% of all U.S. homes.

"Reading Rainbow" stresses that reading is an exciting way to open up new worlds

of learning and imagination, to make reading part of youngsters' everyday lives. Its goal is to cultivate a love of learning and reading. Each program has a video adaptation of a feature book from which the theme is drawn. In addition to the feature book, three other books are enthusiastically reviewed by children. There are dances, songs, animation, and "kid-on-the-street" interviews. This year, "Reading Rainbow" has ten new programs on topics ranging from mummies to household and jungle cats, from facing blindness to African music. In total, there will be 60 different half-hour episodes, and science programming plays a key role in many of them.

Actor LeVar Burton hosts the series and explores the unusual locations which are settings for the stories. For example, for the book *Barn Dance!*, by Bill Martin, Jr., and John Archambault, viewers travel to the Tennessee hilltops to track down some country bluegrass music. Country music star, Roy Clark, narrates the feature book. For *Duncan and Dolores*, by Barbara Samuels, the story of a girl's attempt to win a cat's affection, viewers goes to Marine World Africa U.S.A., in California, to see a lion and Bengal tiger. They also go behind the scenes of the Broadway musical, "Cats," to see how actors transform themselves. For the book *Mummies Made in Egypt*, by Aliki, viewers go to the Boston Museum of Fine Arts to look at a mummy through modern CT-Scan technology.

"Reading Rainbow" has touched the lives of millions of children. In summer 1988 alone, it reached eight million children a week. To date, the number of titles featured and reviewed is more than 250. The books discussed have a special imprinted logo, which children and parents can easily recognize; it designates a "Reading Rainbow" selection. Parents are urged to make reading a family affair. There is a Resource Guide, too, for each of the featured books, which is intended

for both teachers and parents. It includes a summary of the story, discussion questions, learning activities, a list of the three "review" books," and an "additional book" suggestion for further reading on the same topic. Booklists are sent to librarians and teachers to give to children.

The program attacks the nation's literacy problem by encouraging beginning readers to "read for pleasure and entertainment." "Reading Rainbow" aims to "nurture a child's imagination and the ability to express this imagination in words." Children are asked "to make up stories, to create art, and to describe places." The intent of "Reading Rainbow" is to bring reading and the written word to children's attention, using TV to motivate children to read. The program has received many awards and has had a positive impact on children and the family.

A recent survey revealed that 93% of the librarians questioned said they expanded their collection of "Reading Rainbow" books to meet increased demand from children. Of those surveyed, 86% credit the show with stimulating children's interest in reading more books, they think it is a powerful influence on children's attitudes. Publishers, too, observe positive effects: sales increased from between 200 to 780% on "Reading Rainbow" featured books.

Long Ago & Far Away

"Long Ago & Far Away" is brand new. The sixteen-week series, which showcases international television programs of classic and contemporary children's books, folktales, and fairy tales, began on January 28, 1989. The promotional materials say that the half-hour telecasts "will inspire the love of reading as they guide us through the wonderful world of children's literature." The series spans a diversity of cultures and customs, places and languages, themes and ideas.

"Long Ago & Far Away" appeals to children ages five to nine. It is presented nationally on PBS by WGBH/Boston, in partnership with The International Reading Association, The Library of Congress-Center for the Book, and the Association for Library Service to Children/American Library Association. In addition, the series has received endorsement from The United States Board on Books for Young People (USBBY), the National Council of Teachers of English, and the American Federation of Teachers.

The series uses several different captivating visual styles--animation, claymation, puppetry, and dramatization--to unfold the magic of such stories as "The Pied Piper of Hamelin" by Robert Browning, "The Sleeping Princess" from the Brothers Grimm, *The Wind in the Willows* by Kenneth Grahame, *Abel's Island* by William Steig, and *The Talking Parcel* by Gerald Durrell. The telecasts are faithful to their literary sources: traditional symbols of folklore abound; musical background is true to the setting; openings parallel those in the published books.

There are two guides available to assist parents, teachers, and librarians. One of the guides, which I edited, is a 16-page student newspaper that was printed and distributed by the Newspaper in Education network. The total distribution of this insert is 250,000 nationwide. A single page is devoted to each story; it includes a synopsis, related material on the subject (e.g., the Russian folktale "Svatahor" has a segment on sunflowers), an activity (frequently emphasizing writing) or game, and a list of other books to read called "More Books About It." These are experiences to involve children in the beauty of literature.

There were 92,000 copies printed of a four-color poster promoting the series, with "Tips for Librarians" and a bibliography of related books. Publicity efforts

have reached more than 10 million people, including teachers, students, parents, and school administrators.

The television series, "Long Ago & Far Away," and the newspaper supplement are designed to use children's literature to teach reading. The producers say, "By interesting children in these characters and adventures, we hope to encourage them to read these stories and others. We hope that they will recognize that reading the newspaper can be fun and interesting, too." The report card isn't in yet for "Long Ago & Far Away," but the show promises to be a success with many seasons yet to come.

Final Words

There exists a special relationship between television and the classroom, and teachers and parents need to use the best of this technology to educate their children. Research reveals that most of today's youngsters have to be motivated to read. Some of them read no more than four minutes a day, but they watch on the average of four hours of television daily. If television can lure young minds to the special world created by beautifully conceived words and can show children the pleasures found in books, then adults need to take account of its power.

TV is here to stay, and it is fast becoming our nation's primary storyteller. Although it will never replace being cuddled on someone's lap following page by turning page, nor will it ever replace sitting around the hearth mesmerized by a caring adult's voice, television is a potent force in today's world. It must be reckoned with. The medium of TV is far-reaching and enormously influential; we have just begun to use it to educate the young in the humanities.

SECTION II

MAXIMIZING THE APPEAL OF READING MATTER FOR CHILDREN

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Maximizing The Appeal Of Reading Matter For Children: The Home/School Connection

by

Bobbye S. Goldstein, U.S.A.

Reading Consultant, New York City Schools

The Home/School Connection can be compared to a boat with two oars. One oar says "Home," the other "School." Pulling only on the oar that says "Home," will cause the boat to go around in a circle in one direction. Pulling only on the oar that says "School," will cause the boat to go around in a circle in the opposite direction. However, if both oars, Home and School, are pulled together at the same time, the boat will sail on a smooth course.

So it is with the Home/School Connection and reading. Parental cooperation enhances reading enjoyment and helps promote success. An informed parent generally provides a support system for programs in the school, and reinforces them at home.

The first step in attaining this cooperative goal is to arrange parent and teacher workshops or meetings. These sessions acquaint people with the wonderful range of suitable materials available in the field of children's literature and poetry. Since new and exciting ways to encourage children to read and to enjoy reading are constantly evolving, these workshops should be ongoing. Here are some suggestions:

1. Encourage reading together at home for at least 15 minutes a day. If this is done in an enjoyable manner for both the child and parent, it becomes a memorable experience. Take turns in reading together and read to each other. The youngsters can also read to siblings and friends.

2. In school, the teacher should provide a section of "Buddy Books." Duplicate copies of the same book will allow the children to read together as buddies. They can share their reactions to the book with each other and with the rest of the class at "Book-Talk" time.

3. Use props such as puppets, hats and simple costumes to add variety to a story. This activity is suitable both at home and at school. Children can play "theater," and dramatize stories.

4. Invite children to illustrate their favorite parts of a story. Exhibit their work at home on the refrigerator or other convenient place. In school, a bulletin board or blank wall becomes an "Art Gallery."

5. Staple blank pages together to form little books. Children can then write and illustrate their own stories in them. Share these books with an audience, be it grandparent, aunts, uncles, siblings, friends, neighbors etc.

6. Develop a home library for children by giving them books on special occasions, such as birthdays and holidays, as well as through bookclubs. This encourages the pride of ownership.

7. When a child receives a book from a book-club or a subscription to a suitable magazine, interest is increased. The expectation and realization of receiving their own reading material through the mail is an exciting experience.

8. Give children two gifts, a book, and the time to share it with them. This helps develop a personal and positive climate for reading pleasure.

9. Library cards are often called the first credit cards. Parents, teachers and children should all have their own library cards and use them. Public and School Library Services help parents, teachers and children become more knowledgeable. They learn about the wide range of suitable materials, to which they might not otherwise have access. This includes records, tapes, videos, cassette players etc.

10. Make a trip to a bookstore or library an adventure. Let your child or students browse and self-select a book of his/her own choice. Select something for yourself to read as well. In this way, you become a good role model. Hopefully, books are displayed with their covers showing, rather than just their spines. This heightens interest and encourages self-selection.

11. Seek out and read more than one version of a story and compare the format, artwork etc. Highlight the illustrations and call attention to the different art techniques. Ask the children which version they prefer. Show them you value their opinions.

12. Parents, visiting relatives and others can participate in school as "guest readers." Each week a different guest is invited. It should include school personnel as well. The cook, principal, crossing guard etc. can all be part of the "guest reader" program.

13. Wordless picture books stimulate language development. The children interpret and discuss the illustrations. They talk about the story the pictures tell.

14. Highlight international books and authors with a "Passport to Reading." Use construction paper to make booklets resembling passports. The child's name, address and picture should be placed on the inside cover. As books are read, the subsequent pages of the passport are used to record their titles, authors, and country in which the stories take place. A picture of the country's flag is included.

15. A song I use in Reading Workshops follows. It fits in to the tune of "Tea for Two."

You read to me and I'll read to you,
You'll enjoy it, I will too,
You read to me and I will read to you.
Reading can be family fun,
And it's good for everyone,
You read to me and I will read to you.

Bobbye S. Goldstein

WORDS INTO BOOKS - BOOKS INTO HANDS
REACHING OUT TO THE YOUNG READER

Sarah Shaps: Octopus Books

I shall be looking at two particular aspects of publishing for children as crucial factors, from an publisher's point of view, in attempting to reach out to the young reader. The first aspect is what I will refer to as the 'aesthetic' principle: cover and inside design, format and content. The second aspect concerns the exploitation of the available avenues for retailing, and their relative effectiveness.

It is crucial to bear in mind that by far the majority of children's books are bought by parents and relatives, whether on impulse, as an intended gift or, particularly with young children, at a child's request. Moreover, that parents remain a strong influence on purchase over time, even as a child gets older. Children's books must therefore appeal to the adult as well as to the child.

Other factors to consider are adult attitudes to reading, the status of (children's) books within society at large and practical considerations such as retail price and availability of stock. All of these combine to form positive or negative influences on getting books to young readers.

In the UK, the milieu into which a children's publisher sells his/her books is a bizarre mixture of market depression and innovative vitality. Certainly, on first glance, it seems apparent that book production and bookselling is an established market in which business is declining due to rapidly-rising prices and the availability of new and more attractive media.

Recent research has shown that over the past two years in Britain there has been a slight falling off of book-related activities among adults, and that during the course of 1988:

- less than half the people interviewed bought books or borrowed books from public libraries at all regularly (more than 10 times).

- one person in five (20%) admitted to not having read a single book during the year.

(MORI, for The Sunday Times Books section 26 February 1989, conducted a representative quota survey of 1,053 adults ages 18+, interviewed in 53 sampling points throughout Britain in December 1988.)

This depression in reading habits shown by the survey might also be compounded by other faetors such as the difficulty of maintaining annual additions to book stock in public and school libraries; the well above average price rises for paperbacks and hardbacks that have made reading books more expensive as a leisure activity, especially as the prices of competing video products are stable or decline; the competition from television and other electronic media as more attractive

sources of entertainment and instruction; in the case of children's books, the historic low profile of children's bookselling - the children's book department may often be located in a cramped area or up or downstairs where it is impractical for a buggy to go; the children's books may be placed on shelves too high for children to reach; more often than not there no facilities such as play and nappy changing areas so that child and parent can browse at leisure.

The innovation and vitality springs from the following positive factors:

- that the fastest growing sector in the whole books market over the past ten or so years, is the children's book market, particularly the paperback sector.

- that there has been a growth and diversity in retail outlets for children's books. These outlets act as a supplement to the traditional bookshop and reach the kind of customer who might not normally buy books. New outlets include such high street chains as Marks and Spencer, Woolworths, Mothercare, and Sainsbury's as well as toy shops, newsagents, and motorway shops. Worthy of special mention are school bookshops and children's book clubs both in school and at home which, in more recent years, have done much to reach out directly to the young reader.

- the growth in specialist children's bookshops, pioneered by avant-garde booksellers. These booksellers include Young Waterstones who offer play areas, nappy changing facilities and low level shelving. There are plans to open twelve more branches in Britain such has been the success of their shop in Bath. Other children's bookshops have been opened by companies such as the Early Learning Centre - a specialist children's toy and book shop.

- the benficial effect of the media, particularly television, in creating and giving maximum exposure to characters who become household favourites. This aspect is not to be underestimated, since television tie-ins and the familiarity of characters are major factors in influencing choice in book and other merchandise selection. It is worthwhile to note that as a specific sales strategy last Christmas, Marks and Spencer chose to feature four well-known characters throughout their children's merchandise.

- the growing market for 'mixed media' products such as combining books and tapes, electronic devices, merchandise, etc.

What then are the specific effects of these phenomena on the decisions that children's publishers take in producing and selling their books?

Firstly, the cover. Adults and children alike respond to the visual impact of a book, as presented initially by its cover. This phenomenon is of particular importance when bearing in mind that over 50% of sales occur through impulse buying - and that the impact of a cover is crucial for attracting attention. This is particularly relevant in places where children accompany their parent shopping, for example in

supermarkets, since here, the child is a main influence in determining purchase at the point of display.

Cover impact can be achieved through devices such as the promotion of a famous name or a familiar television or film character as well as through careful design and visual appeal. The cover can also sell the book by making sure that it gives an accurate and bold representation of the content when this constitute's the book's unique selling point. One such example is a title that Octopus bought in from Madison Press Books of Canada: Exploring the Titanic. This clearly capitalised on the familiarity of the subject to adults, probably above that of the child. The highly emotive story of the sinking and recent discovery of the Titanic, was rewritten especially for children by Dr Robert Ballard who discovered the wreck. This edition became a bestseller, following the success of its predecessor which was written and published for adults the year before.

As a children's book publisher you are always concerned with achieving high levels of readability in text and design. In the case of the younger reader, this may mean using bright, clearly defined areas of colour, simple images and in the case of text, clear uncluttered type. The world famous series of Spot books illustrate these techniques as do the Bruna books.

But books are not an assured success by religiously including the features listed above, or other factors enhancing readability for young or older children's books. Publishers have to be flexible about what is appealing to a child and also consider whether a book will be read to a child or whether they will read it for themselves. Perhaps the most stunning example of this are A. A. Milne's Winnie-the-Pooh books, which have become classics of children's literature and published in every part of the world. In this case, the stories are invariably read out to very young children, perhaps as little as three years old, and enjoyed by them enormously, although strictly speaking, the text employs syntax and vocabulary beyond a young child's experience. Another example are the books written by Beatrix Potter, where the text is known to include words as incomprehensible to a child as 'soporific'.

A very different, but relevant example of unconventionality is the highly successful series of cartoons called, The Rudiments of Wisdom which were devised, written and drawn by Tim Hunkin. These cartoons were a popular element in the children's section of The Sunday Observer magazine from 1973 to 1987 and featured subjects as diverse as Antiseptic, Hay Fever, Inflatable Boats and The Wild West! In Hunkin's own words, they are 'full of obscure advice, odd facts and ridiculous information'. In this case, it was Hunkin's idiosyncratic approach which was so appealing to children who loved his cartoons despite his miniscule handwritten notes, sketchy illustrations and the crammed and confusing layout.

An unusual format can be responsible for attracting attention and may also have an educational purpose as well as the more obvious novelty

appeal. Popular formats include pop-up books, which may stimulate discussion; flap books, where the child is encouraged to predict what is underneath the flap; and the technique of die-cutting which can be used in all sorts of ways to encourage prediction and comprehension skills as well as allowing children to play with the book.

A more overt use of innovative design to capitalise on educational content is the Octopus Group's home learning scheme, the Parent and Child Programme, first launched in 1987 with a series of highly attractive, colour workbooks. This scheme is a good example of when a publishing decision has been made to capitalise on what was perceived to be an enormous, but as yet unfulfilled need of parents to give their children support in early learning.

The Parent and Child Programme is by far the best-selling home learning scheme in the UK and continues to expand with books and tapes, parent guides and reading books. The reading books utilise the shared reading technique which has been much praised for its ability to give parents support and confidence in helping their child to read, creating an enjoyable shared reading experience, and for making reading fun and unstressful for the child.

Watching television rates as a favourite pastime amongst adults and children alike and it is often accused of luring children away from more profitable pursuits such as reading. However, as I have already mentioned, it can also be responsible for creating great enthusiasm for reading books that feature well-known television personalities. Two established examples of these are books featuring Thomas the Tank Engine and Postman Pat who were brought to life through animation. This is surely a case where the impulse for purchase comes from the children themselves. The popularity of these characters is also proven from the plethora of merchandise which has followed.

The emergence of new characters, as well as the persistence of the old favourites, bears witness to the scope for publishers in this area. Last year, Heinemann Young Books published a set of four titles featuring Fireman Sam and his crew, to tie-up with a new animated television series. This series achieved average viewing figures of 3.7 million and the set of four books sold out within the first few weeks of publication.

The power of popular characters is also demonstrated by certain 'classics' which can be translated into numerous languages, sold into diverse cultures and achieve enduring popularity worldwide: Winnie-the-Pooh is an established example and the modern-day Spot books are another. Conversely, through Methuen, the character of Tintin has travelled very successfully from France to the UK with new editions highlighting the historical background to the cartoons.

The second aspect of this discussion, that of retailing, has already been partially mentioned in my introduction. Additional points relate to the type of books requested by the high street stores and the growth of school bookshops and home and school book clubs.

It is interesting to note that most of the stores demand an enlightened educational content to their books, especially in when choosing books for the under eights. This capitalises on the same concern of parents to provide their children with constructive support in their education, previously mentioned in relation to the Parent and Child Programme which sells in numerous other non-traditional outlets. This kind of impetus is well-known as a strong buying incentive; buying patterns reveal that parents generally look for pre-school books all year round as opposed to the times they look for books for older children which seem to relate to holiday times.

The other crucial role that these outlets play is in bringing books to the people who would not otherwise enter a bookshop. In this respect, it is proven that sales of a title featuring a particular character in a bookshop are not dimiminished by a cheaper format featuring the same character, in say Marks and Spencer.

Finally, the most innovative growth area responsible for bringing books directly to young readers is the development of the school bookshop and children's bookclubs at home and school. These fill a gap in supply that is not provided by any of the other outlets that I have already listed.

In 1962, 2% of general books were sold by bookclubs; now, the figure is more like 20%. Home bookclubs operate through direct mail and and through advertising in key magazines and specialist shops. School bookclubs operate through individual teachers who distribute brochures and order forms to children who then choose which books they would like to buy with or without help from their parents.

But it is the development of the school bookshop which shows an impressive ability to function as a direct encouragement to the young reader. School bookshops are an imaginative response to what is obviously a huge market for books located in a unique catchment area - the school itself. They are also a sensitive response to a situation where schools, lacking in funds, are unable to replenish their library stocks as much as they would wish.

Basically, the school receives a license to act as a bookseller. They are sent a bookcase of books, often pre-selected according to reading level, which is held for display in the school for a limited period of time. Both children and their parents are able to buy their favourite books in a familiar, motivating environment and given advice and encouragement by experts - the teachers themselves.

The school also benefits by receiving complimentary copies of books according to how much is sold. Other ways that school bookshops may operate is by selling a school pre-selected boxes of books which can be taken from class to class.

In the case of bookclubs, school bookshops and high street stores, books will usually sell at a lower price than those sold in bookshops. Obviously, this benefits the customer and helps to sell to those who place a low priority on buying books; high prices might deter them

from buying as well as being outside the means of many children and low income families. Originally, the effect of a low retail price was offset by larger production runs and guaranteed sales. Ironically, the vicious circle of more titles, numerous suppliers, shorter production runs and higher unit costs have started to bite into publishers' abilities to publish for this crucial sector of the market.

In conclusion, and to reassure everyone that there is always an opportunity for innovation around the corner, I will mention an enormously popular title that did not use any of the techniques I have previously mentioned in promoting sales. Infact, many of its features might seem to doom its success from the start: a high retail price, lack of promotion, no television tie-in, no famous character content. Yet this title, The Jolly Postman, has sold over 3/4 million copies and has already been translated into ten languages.

The root of its success must lie in the uniqueness of the idea, conceived by Janet and Allan Ahlberg when they saw the fascination with which their two year old daughter put papers endlessly in and out of envelopes.

BROUGH GIRLING

SESSION 2, MAXIMISING THE APPEAL.

PAPER GIVEN TO INTERNATIONAL SYMPOSIUM ON CHILDREN'S BOOKS, JERUSALEM BOOK FAIR, MARCH 1989.

CHILDRENS BOOKS - TOYS OR MEDICINE?

I'm told that you are an academic audience, so I'll start with a quotation.

It comes from that great work of modern philosophy, Fungus The Bogeyman, by Raymond Briggs:

'Bogies are by nature libidinous - they lust after books, and almost all are libertines in that they disregard the law and habitually borrow more books than they have tickets for.'

Now it seems to me that this is what all of us in this room are wanting to create - children who lust after books.

I am head of an organisation in Britain called The Children's Book Foundation, and we believe that we are on a splendid mission: to convert all children into readers. We have a dream that one day soon you'll be able to go into any school playground and shout 'come here you little reader', and all the children will instantly recognise this description of themselves, and rush towards you as if you were some Pied Piper of Paul Hamlyn.

Why doesn't this happen?
Why don't all children lust after books?
What is wrong with us all?

Most of the things I'm going to say this afternoon are my own opinion, and are therefore susceptible to wild exaggeration: I'm not an academic, as a matter of fact I used to be a promotions consultant, and if a promotions consultant isn't exaggerating he's not doing his job.

However, here are some fully researched and authenticated facts about book use in Britain - I can't remember where I got them from:

Two thirds of the population don't go into bookshops.

Two thirds of the population don't use our marvellous public libraries.

That's four thirds of the population written off before we start. - I take to statistics like a duck takes to sawdust.

The average British child watches twenty three hours tv a week

and over half the children in the country watch more than twenty hours a week - some of them a lot more.

As a matter of unsubstanciated fact I believe that the situation is getting better, and that recreational reading in my country is on the increase, but I do feel that we haven't yet learnt how to maximise the appeal of book to ordinary kids.

Where do we go wrong?

I believe that the answer lies in the fact we are adults, and they are children, and our perceptions about books and reading are very different. By bringing our perceptions about books into their world, we invite failure.

Books to us are special and precious. We believe that they improve us, and we're right. In our world reading is worthy.

Afterall, it's perfectly normal for an adult to wake sweating in the night and suddenly shriek, oh my god I'm forty and I've never read any Proust!

In Britain we have the wonderful Booker Prize for new literary fiction - which creates huge sales for the winning author, and a vast population of middleclass dinner party goers who keep having to say "I haven't actually got round to reading it yet, I'm afraid."

One year a book called The Bone People won it: I haven't met anyone yet who managed to finish reading a review of it!

is PG Wodehouse only for pleasure, or is he literature?

do I dare be seen reading yet another Agatha Christie - I'm not even on holiday!

Horror, culture, guilt, work ethic.

Children are not like this. There are of course many species of child. They've been successfully bred in captivity for thousands of years, but one of the few certain things known about them is that for them reading, if it is done, is done solely for pleasure.

They are not like us. They have no concept of self-development. An average ten year old wakes up in the morning, checks itself out for early signs of the onset of puberty, and then gets on with its day!

While we associate books with education, self-development and our literary and cultural heritage, they see them as toys.

They treat them as a simple recreational option: they either read a book, or kick a football, watch the telly, check each other out

for early signs of the onset of puberty, or do nothing.

Reading to a child is play: it's no great shakes!

If we, as adults, want to drop our standards and read something for pleasure only, we excuse ourselves and call it holiday reading - a good book for the beach. All children's reading is holiday reading. Lucky old them!

Because we think we know better than this, we have made at least two fundamental errors.

Firstly, because we think and feel that reading is a dignified skill we've been inclined to remove fun from learning how to do it.

Secondly, we've become over-concerned with quality. We review and praise only those children's books that are 'stretching'. We tell children's to read books because it's good for them. I call it the medicinal view of children's reading. We keep asking them: "Why don't you read something better?"

Teaching first: the age of the reading scheme is still not quite over. I will read to you for a moment from a commonly used reading scheme.

'Here is Peter, and here is Jane, and here is Pat the dog
Peter is here, Jane is here and Pat is here
Here they are'...

Now, in case like me you are beginning to have a little difficulty with the plot, the book is amply illustrated, and if you look on the right hand page, look, blow me there they all are!

Reading schemes like this one do actually teach children how to read: they learn to de-code the language, but because these books have no plots and no characters, no humour no wit no emotion, they don't want to read. They can read but they don't.

They don't associate books with pleasure. Reading has no appeal.

Giving children boring books is an under- publicised form of child abuse. It's a crime against the joy of literacy.

"Get to book 384, level thirty and you can read Jane Austen!" some hope!

I believe that it's absolutely essential for teachers to use real books in the classroom. I mean paperbacks that are published for the book trade. Books that are so good that they have to fight for existence and success on retail bookshelves: books with super covers, good stories with plots that make you want to turn the page over. - The books that children buy for themselves in school

bookshops and clubs (did you know that in Britain these sales to children in schools are now running at over 25 million dollars a year) In Britain we regard school bookshops as a key to the future of literacy.

And what about reading ages! Who invented them - no other subject in the curriculum has them - we don't have science ages, or gymnastics ages or walking, talking or eating ages. I mean think about it. I'm 42 with a reading age of about 27. If you really want to know I have a swimming age of about five, and a disco dancing age of 78.

No, reading is learnt by reading, just as walking and talking are learnt by walking and talking.

Then there's this question of good children's books versus rubbish. This to me is the major area in which we let ourselves down.

Because we regard books as medicine, or at least as wholesome meals, we're always prescribing them! We say read this - it's a good book.

Do you recognise what I call the Treasure Island Syndrome? That's when an adult says, "Here Jason, you should read Treasure Island - it's an absolute classic. I read it when I was your age."
Actually, he read it when he was about 14, and jason is about 8. Jason tries Treasure Island, and soon goes off to lick his wounds in front of the television, never to risk the humiliation of such failure again.

Please don't allow your egghead to say at this stage "actually I enjoyed Treasure Island at eight". I'm not talking about you, I'm talking about ordinary kids.

If we stop the prescribing for a moment and actually talk to children about what they like to read, we discover an amazing and rewarding fact. They can enjoy rubbish and good books at the same time!

Wow! How easy! Enid Blyton, and the Hardy Boys alongside Rosemary Sutcliffe and the Nania series!

Children are perfectly at ease with double standards!

They can finish thirteen Nancy Drew stories and feel neither a crushing sense of guilt nor suffer psychological damage, and then they'll go and read Robert Cormier....

They're fantastic!

You see, to a child a book is simply a toy, a pretending game toy.

The age of innocence ceases the moment a book is picked up for any other reason than the simply expectation of sheer pleasure.

And yet we continue to say 'read this, its good for you' - we reduce reading to the level of eating up greens.

I believe that because adults know that books are special and potent, untold damage is done. It means that risk-taking is carefully avoided when books are given or recommended to children.

The world of children's books moves too slowly.

In Britain, where we publish 5,000 new children's books every year and have about 55,000 titles in print, a parent may walk into a bookstore wanting a book for let us say a 7 year old. The choice is bewildering - and if they buy the wrong one may they not do damage to the poor little reader's psychological development?

So they bolt for safety. They buy an illustrated bible stories, or Enid Blyton or Heidi because they know what it is, or they buy a toy instead.

A toy is only for enjoyment. Books are to do with school; you need expertise to select them.

A major new project for the Children's Book Foundation in London is to set up a first class Children's Book Information Service for teachers and parents. We'll take enquiries on the phone or by post, on any topic. We're going to promote the service nationally. We'll be standing by to take a thousand calls a week.

Sadly at present children are protected from books by the ignorance and fear of bewildered adults.

I wish parents, and teachers, didn't worry so: a good children's book is any book that a child is reading.
Afterall children actually seem to be able to recover from the terminal brain damage and eternal damnation that is surely concomitant with reading a 'Sweet Dreams' romance.

Never believe that reading a rubbishy book is not worth while: it is worth while because it may lead to reading something else.

Don't let put children off simply because they don't come up to our standards. I know several perfectly normal children who can't get on with Wind In The Willows. It doesn't matter!

Let's consider for a moment the joys of the book. Its a marvellous fact that each of us in this room today has a brain with a mind of its own.

The book talks to that brain, that individual mind, in a way that little or nothing else can.

The private world of a book is a miracle.

And a book is portable, and lendable - and sometimes even recoverable, and re-readable, and sharable, skippable, studiable; and they don't need batteries.

Reading books is not to be sniffed at.

I believe, don't correct me if I'm wrong, that of course reading is good for children. Of course I want them to read some stretching books. But for heavens sake lets keep it a secret that good books are good for them. otherwise the little readers will give up before they discover it for themselves.

These are good times: children are getting bored with TV, disillusioned with home computers, fed up with gimmicky toys. Children's books have never been better. Brilliant writers, marvellous illustrators. In the publishing industry children's books are doing very well.

I believe we could be poised on the edge of something tremendous.

Good books can be wise and wonderful and sad and funny, and they tell us about our world and take us to other ones. Reading books, like laughing and crying and talking, separate us from other animals; they make us special among the other species on this spinning globe.

And I believe that actually children do lust after books, it's just that adults sometimes get in the way.

Thank you.

Considerations for the Israeli Buyer of English Language Children's Books

Nancy Ayalon

In Israel we are still analyzing the impact television has had on education and on children's reading habits. Israeli television is now twenty years old and during these two decades the Broadcasting Authority has improved and expanded its stock of good imported programs for children and has produced some very high quality shows locally. Television is becoming an increasingly attractive way for young people to spend their leisure time, time which in the past, may have been devoted to reading. Booksellers and publishers are in constant competition with television for the attention of young people. On the other hand, the medium has contributed to the book business by exposing children to a vast universe of knowledge and information and thus enabling the publishing world to step in with a myriad of products designed to satisfy the very curiosity created by television. The television appearance of Pinocchio, the Smurfs, Sesame Street or a Dickens classic will always result in an accompanying "boom" in the sales of the printed version.

What concerns me, in my capacity as buyer of English language children's books and as a bookseller, is how to build a marketable selection of books for children in Israel which will enhance English language skills and, hopefully, will encourage further reading for pleasure. To achieve this goal, it is necessary (1) to know what is available in the children's book market; (2) to stay informed of what is broadcast on television; and (3) to take into consideration those unique aspects of our national character which influence Israelis' reading habits, the subject matter of the books they choose to read, the kinds of books they deem appropriate for children and most important for me, the fact that in Israel, a knowledge of English is of paramount importance for all.

In general, exposure to English in Israel possibly exceeds that in any other non-English speaking country. Israeli children become aware of the importance of English at a very early age. Both the need and the desire to manage the English language grow in geometrical progression as the child gets older. The difficulty of learning English is compounded by the introduction of a new alphabet heading in the "wrong" direction! A child's favorite, imported television shows are shown with the original English soundtrack and at the movies, Disney characters speak only English. Computers, now found in most schools and in many homes, also demand a certain degree of proficiency in English. Later, the lyrics of popular rock songs make further demands on the young teenager who is, by

now, in his fifth or sixth year of English studies at school and is all too aware of the matriculation examination in the not too distant future.

We also cater to a large English speaking public -- children of new immigrants and diplomats and children who have studied for a period of time in English speaking countries abroad. These children are highly motivated to read in order to maintain this valuable asset. The incentive of all of these children to learn English is strong and if channelled correctly, the desired results will follow. Once a young reader discovers a genre appealing to his tastes and level of comprehension he will be encouraged to explore more and more challenging literature.

There is a vast amount of quality literature for children on the market today and it is in the interest of the publishers to provide booksellers with the maximum information pertaining to its new publications. Unfortunately, this information is sometimes inadequate. It would be very helpful if the publishers, including Hebrew publishers, were to include the subject classification and recommended reading age on all book jackets, as well as in the catalogs. In this way, a well-balanced selection can be stocked on the shelves, answering the demands and curiosity of young readers.

The greatest influence over a child's motivation to read remains in the hands of the educators. In kindergarten there

exists an environment of books and storytime is regarded as "prime time" for both teacher and children. What would be more natural than to continue this tradition into the primary grades at school? Unfortunately, it does not. Once a child reaches school the curriculum becomes highly focused on a limited number of subjects and instead of exploiting a child's natural curiosity, it seems to be repressing it, at least in the area of reading for pleasure. In Israel, so much emphasis is placed on curriculum that we have actually witnessed the disappearance of books, other than textbooks, from the classroom. How can reading be encouraged in the absence of books? This situation, I feel, is quite serious and the plea of "no budget" is inexcusable. It is therefore not surprising that when the child returns home he prefers to watch television to reading a book. The children's book market clearly reflects this phenomenon by the diminished number of books published for school age children as opposed to the quantity published for preschoolers.

Children are under great pressure to perform well in school and to bring home the coveted prize -- a high mark. Sad but true. It is also true that children <u>are</u> being educated in school and there <u>are</u> many children who read for pleasure but it remains a fact that educators put the largest emphasis on education as a means to open the doors to future career opportunities and have left personal enrichment behind. The school system provides an annual visit by a popular author in its efforts to encourage reading but that is about all.

Publishers and booksellers offer special prices on children's books biannually but without the support of the educational system, reading tends to remain a useful tool to the child and not something which is capable of opening up new worlds of knowledge and enjoyment to him.

It is our collective responsibility as parents, educators, authors, publishers and booksellers to join forces and make books simply irresistible and to ensure their availability in the home as well as in the classroom.

SECTION III

FROM THEORY TO PRACTICE: INTERNATIONAL RESEARCH AND EXPERIENCE IN RECREATIONAL READING

PROMOTING VOLUNTARY READING IN CLASSROOMS: THEORY, RESEARCH, AND PRACTICE

Lesley Mandel Morrow
Rutgers University
New Brunswick, New Jersey, USA

"We must reignite our romance with the written word."
(Spielberg, 1987)

The cultivation and practice of literacy are essential in a thoroughly democratic society. For that reason alone, both parents and teachers should place high priority on the promotion of children's voluntary reading as a habit of personal choice, promotion that begins even when a child is very young. Voluntary reading enables children to associate reading with pleasure from their earliest years. First looking at books to enjoy them, then eventually reading them encourages children to read more books in greater variety and more frequently, and that habit in turn leads to improved reading ability. The best school reading program, one characterized by instruction that is totally developmental, integrates the systematic promotion of voluntary or recreational reading. Voluntary and recreational reading reflect and incorporate the opportunity and decision of children themselves to spend time reading or participating in reading-related activities. Those activities include listening to stories and looking at books as well as voluntary reading of newspapers, magazines, pamphlets, and brochures, listening to taped stories, and reading

directions and other informational literature.

That illiteracy is a problem is well-documented, even as the benefits of literacy are taken for granted. But even more damaging to democratic societies than illiteracy, especially in an audio-visual age, is aliteracy, the phenomenon that individuals who can read choose not to read. In a 1984 report to the United States Congress, Books in our Future, historian Daniel Boorstin, then Librarian of Congress, warned that aliteracy constitutes a threat at least equal to that of illiteracy in a democratic tradition built on books and reading. He wrote that the prevalence voluntary reading (or its absence) determines "the extent of self-improvement and enlightenment, the ability to share wisdom and the delights of our civilization, and our capacity for intelligent self-government" (p. iv).

The overriding goal of schooling is to teach people to read; it is hard to conceive of a more basic and traditional goal. It is all the more remarkable, therefore, that educators pay little attention, especially in the early years of schooling, to the promotion of voluntary reading and to the development of youngsters who will elect to read widely and often on their own. Consider the tremendous impact of common literacy on the history of societies and civilization. Literacy is generally considered tantamount to civilization and knowledge, even in our age of electronic audio and video communication. Who denies or even doubts that a democratic, moral, productive society depends on citizens who can and do read?

There is in education a growing corpus of professional

literature about the promotion and development of voluntary reading. The literature offers statements of the significance of voluntary reading and sketches a rationale for its greater role in the instructional program. It includes descriptions of programs and practices that successfully promote voluntary reading. Briefly, the review of research that follows addresses five areas:

(1) What is the extent of voluntary reading in educational programs?

(2) What are the benefits of voluntary reading?

(3) What are the distinctive characteristics of youngsters who read voluntarily and of their homes?

(4) On what theoretical framework voluntary reading programs be developed in schools?

(5) What instructional strategies promote voluntary reading in school?

The Extent of Voluntary Reading

Bloom (1964) found that reading habits develop early in life, probably no later than sixth grade. To develop lifelong, voluntary reading in their students, schools must deliberately and thoughtfully attract children to reading during their early years.

It is unfortunately true that substantial numbers of children and adults choose to read neither for pleasure nor for information. Morrow and Weinstein (1982), for example, learned that given free-choice time in the classroom, few primary grade youngsters

opted to look at books. The fifth grade students whom Greaney (1980) observed spent only 5.4% of their leisure time reading; 22% did not read at all. Similar studies by Walberg and Shiow-Ling (1984), Greaney and Hegarty (1987), and Anderson, Fielding and Wilson (1988) concluded that few children choose to read during spare time. In a study of 8,000 English children, Whitehead, Capey, Maddren, and Wellings (1977) found that children read even less as they grow older. At age 10, only 9% of the children they studied did not read voluntarily; at age 14, that figure rose to 40%. A survey of 233,000 sixth graders by the California Department of Education (1980) in the United States found that 70% almost never read for pleasure. According to a Gallup survey in 1972, only 10% of the US population accounted for 80% of the books read; half the adults surveyed claimed never to have completed a book (Spiegel, 1981). The Book Industry Study Group (1984), sponsored by a trade group in the United States, learned that in the eight years between 1976 and 1984, the number of identified "readers" among young people under 21 dropped from 75% to 63%.

While the BISG hypothesized that new electronic devices had been introduced during those years and thus attracted youth away from reading, other studies tend not to support the hypothesis. Formal comparisons of television viewing and leisure reading, for instance, have shown that there are apparently both heavy and light readers among those who watch a substantial amount of television and heavy and light readers among those who do not. The studies also indicate that television apparently does

not interfere with the reading of books (Childers and Ross, 1973; La Blonde, 1967; Neuman, 1980; Quissenberry and Klasek, 1976). Witty (1967) followed a group of children from 1949 to 1965 and found that while the amount of television they viewed during the years increased, the number of books they read remained constant.

Other research results suggest that low frequency of voluntary reading stems from the heavy skills orientation of most contemporary instructional programs, that such orientation simply provides too little opportunity for students to read for enjoyment (Lamme, 1976; Spiegel, 1981). The possibility is supported somewhat conversely by reports from schools in which reading for enjoyment is a regular instructional component. Those reports suggest that systematic promotion of pleasurable literary activities indeed fosters students' enthusiasm and other positive attitudes toward reading (Irving, 1980; Manley and Simon, 1980; Rosler, 1979; Yatvin, 1977).

Overall, however, the use of literature use and systematic encouragement of voluntary reading in early childhood and elementary classrooms remain quite limited in practice. At least in the United States, schools almost universally tend to define initial reading instruction as an array of psychological and linguistic skills and sub-skills; teachers schedule and use few literary activities (Hall, 1971; Morrow, 1982). There is little immersion of students personally in stories during those crucial early years of schooling, and even less opportunity for youngsters to select their own reading materials. Schools, after all, tend

to measure their success with reading programs according to scores on standardized tests rather than by gauging the personal reading habits of their students (Irving, 1980; Spiegel, 1981). They emphasize generalizable skills rather than the application of such skills to personal use and benefit, and thus children learn to read but not to develop the habit of reading. Except as occasional motivation, reward, or supplement, recreational reading plays little or no role in school instruction. Schools teaching literacy skills, but leave little room for children to practice them (Holdaway, 1979). Given those circumstances, it is not surprising that startling numbers of children choose not to read.

Voluntary Reading's Benefits

There are apparently strong relationships between the amount of leisure reading students accomplish and their success in reading. Greater time spent in leisure reading correlates positively with reading achievement (Connor, 1954; Greaney, 1980). Anderson, Fielding and Wilson (1988) found a correlation between the number of minutes children read outside of school and their reading achievement. Children who score at the 90th percentile on a reading test, they found, spent five times as many minutes per day reading books as children at the 50th percentile and more than two hundred times as many minutes per day reading books as children at the 10th percentile.

Voluntary readers also exhibit positive attitudes towards reading (Greaney, 1980; Long and Henderson, 1973; Maxwell, 1977;

Whitehead, Capey and Maddren, 1975). The personal motivation involved in reading voluntarily evidently leads to greater interest and skill development (Irving, 1980). Morrow (1983) studied kindergarteners and learned that those most interested in books were also those whom teachers rated high in social and emotional maturity, work habits, and general school achievement. The same students tended to perform well on standardized reading readiness tests.

Beyond all such observations, we teach reading so youngsters can grow up to participate fully in a civilized society. Such participation requires that they read by choice, not by coercion. The well-educated person chooses to read in order to benefit socially, individually, and educationally. Our society benefits likewise benefits in turn. It is most appropriate, then, even vital, for all of us, educators, parents, and citizens at large, to promote voluntary reading activities among children from their very earliest years. Educators especially must understand how to develop voluntary reading at least as thoroughly and rigorously as we explore the process of training children to decipher the printed page (Morrow, 1986a).

Voluntary Readers and Their Homes

Much of what we know about the development of voluntary reading youngsters has been learned in studies of the family environment of private homes.

In both Himmelweit and Swift's (1976) study of elementary grade children and Morrow's (1983) study of kindergarteners,

Other research indicates further characteristics common to children who tend to become voluntary readers. Compared with children who tend not to read voluntarily, their parents read to them daily, provided more books throughout their homes, including playrooms, kitchens, and children's bedrooms, and took them to libraries often. They enforced television rules covering viewing time and program selection (Whitehead, Capey, and Maddren, 1975). Briggs and Elkind (1973), Clark (1976), Durkin (1966), Taylor (1983), and Teale (1984) studied youngsters who read early or evidenced early interest in reading and discovered similar home literacy characteristics. Generally, parents provided children with easy access to large numbers of books, read to children regularly, responded to children's questions about print, and served as role models by reading a great deal themselves.

Voluntary readers among children tend to include many high-achieving girls (Greaney, 1980; Long and Henderson, 1973; Whitehead, Capey, and Maddren, 1975). Boys or girls, however, they spend much of their playtime writing and drawing as well as looking at books. Non-readers among children, by contrast, prefer playing outdoors or with toys and trucks. Readers have been found to watch less television (Durkin, 1966; Hansen, 1969; Lomax 1976; Morrow, 1983). They also tend to score well on reading tests.

Skilled readers are apparently not necessarily voluntary readers, however. Morrow (1983) identified a group of children who exhibited low interest in books, but who scored higher on a reading readiness test than the average high-interest students.

children who showed heavy voluntary interest in books tended to come from small families whose parents held college or graduate degrees. Greaney and Hegarty (1985) found more generally that the more formal education parents have, the more they seem to support reading in their homes. Hansen (1969) found, however, that a child's voluntary reading behavior was influenced more significantly by a rich literary environment than by either family size or the educational level of parents. While Neuman (1986) found that socioeconomic status is a factor in voluntary reading, it is certainly not the most important one. Generally, voluntary readers have been given a certain amount of independence and responsibility at home. They have participated in a variety of leisure activities. More signficant than any other single factor, their parents have encouraged reading through positive behavior.

Many studies have shown also that parents whose children became early voluntary readers had themselves served as reading models (Clay, 1976; Moon and Wells, 1979; Morrow, 1983; Sakamoto and Kiyosi, 1973). They read often in leisure time, novels, magazines, and newspapers as well as work-related materials. Interestingly, the children of parents who tended to ignore books in favor only of newspapers and work-related materials tended not to develop the habit of voluntary reading. In other words, while newspapers and work-related materials were read by parents of both readers and non-readers, the children of those parents who included novels and magazines in their own leisure reading tended to become voluntary readers.

Conversely, the mean percentile scores of some of the children in the high-interest group were similar to the average for the low-interest group. Apparently, even a child with demonstrated academic ability will become a voluntary reader only if the home or school offers a supportive literary environment. At the same time, a child whose environment supports literary activity and interest can develop a strong interest in books in spite of lower academic ability.

Finally, Anderson, Fielding and Wilson (1988) found that children from classrooms that promoted voluntary reading read more at home than children from other classrooms.

Theory for Promoting Voluntary Reading

Reading instruction made up only of skills probably discourages the nurture of a literate society whose members read fluently, frequently, and voluntarily. Judging from research findings, success in reading is almost certainly influenced by the attitudes children develop towards reading, by their association of reading with pleasure, by the opportunities given them to practice skills by reading materials they have selected, and by exposing them to rich literacy environments. To develop voluntary reading as a key component of literacy, voluntary reading must be integrated into the regular instructional program. Equal to the time allotted for direct instruction in skills would be time for the following components:

(1) regularly scheduled adult-directed activities aimed solely at enjoying works of literature;

(2) creation of classroom library centers for housing books and related literature materials to be used and read in school and taken home; and

(3) time set aside on a regular basis for recreational reading in school.

An ideal instructional framework follows Holdaway's (1979) theory of developmental literacy and Teale's (1982) description of natural literacy development. It features environments and interactions between adult and child that are socially, emotionally and intellectually conducive to literacy growth (Holdaway, 1979). Teale argues that "the typical literacy curriculum with its progression from part to whole and its hierarchy of skills" is not an accurate reflection of how children learn to read. Rather, children learn literacy through involvement in reading and writing activities that are mediated by literate others. The interaction is of key significance, allowing children to develop and practice not only the societal functions and conventions of literature, but also to associate reading and writing with personal satisfaction. thus motivating further participation and practice. Teale's emphasis on social aspects of literacy development follows Vygotsky's (1981) more general theory that "all higher mental functions (are) internalized social relationships."

Holdaways's (1979) theory of literacy development implies classroom instruction similar to that foreseen by Teale, a program of self-regulated, individualized activities and frequent peer interaction in an environment rich with materials. Both Holdaway and Teale borrow heavily from home environments that support

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literacy development in early childhood, including easy access to a variety and abundance of literary materials, frequent story reading by adults to children, positive response to children's questions and comments, and role modelling by parents as readers (Teale, 1978).

Such programs help children learn through four processes:

(1) Observation of literacy behaviors--being read to, for example, or seeing adults read and write;

(2) Collaboration between child and another individual who provides encouragement, motivation, and help;

(3) Practice, during which the learner tries out alone what has been learned

(4) Performance, when the child shares what has been learned and seeks approval from supportive, interested adults (Calkins, 1983; Clark, 1976; Holdaway, 1986; Snow, 1983).

Such programs have already been experimentally developed in early childhood classroom settings.

Classroom Strategies

No one argues seriously that developing lifelong, voluntary reading habits is unimportant. Yet, if children associate reading only with repetition of skills, drills, and tests, can we expect them ever to want to reach for a book on their own? "If we teach children to read, but do not instill the desire to read, what will we have accomplished?" Niles asks in the foreword to Reading for Pleasure: Guidelines (Spiegel, 1981, p. v). Determining whether a child will become a literate or aliterate individual

is to a very real extent the teacher's responsibility in early childhood and elementary classrooms. Research, all of it making use of strong literary components, has indicated how that responsibility might be incorporated more systematically into school programs.

Literature in Voluntary Reading Programs

Much of the earlier professional literature carried anecdotes telling how to promote interest in books and other literature rather generally. It carried reports from schools that had supplemented regular reading instruction with "Spring Reading Campaigns," "Reading Awareness Weeks," and "Reading Celebrations" (Irving, 1980; Manley and Simon, 1980; Manning and Manning, 1984; Rosler, 1979; Yatvin, 1977). Invariably these reports suggest that such motivational events build students' enthusiasm and foster positive attitudes.

Three studies analyzed the results in classrooms that were packed with large numbers of trade books. Teachers were simply asked to encourage free reading. All three studies reported more reading, better reading achievement scores, gains in vocabulary and comprehension, and better attitudes toward reading (Elley and Mangubhai, 1983; Fielding, Wilson and Anderson, in press; Ingham, 1981). Morrow and Weinstein (1982, 1986) found that youngsters used dramatically more literature on their own after teachers incorporated enjoyable literature activities into the daily routine, established classroom library centers, and scheduled regular periods for recreational reading. Improvement among

low-achieving students in the study kept pace with that of high-achievers. A similar study of inner-city 6- to 11-year-old minority students in after-school and summer day care centers revealed a significant increase in students' use of books (Morrow, 1987b).

Empirical research reported by Morrow (1982; 1987b) and by Morrow and Weinstein (1982; 1986) focused on specific instructional activities that were found to promote greater voluntary use of literature by children ranging in preschool through sixth grade. One practice of utmost importance is simply to read to children daily. Storytelling, often with such props as feltboards, roll movies, puppets, filmstrips and tapes, creates interest in books, especially when teachers make the actual storybooks and props available to the children after the initial telling. Discussions that go beyond mere factual recall into interpretive and critical issues within stories heighten interest. Authors and illustrators can be discussed and compared. The sharing of books brought from home and of materials written by the children themselves are extremely popular and valuable. Setting aside classroom time specifically for literary activities and relating certain pieces of literature with content area subjects both correlate with children's increased use of literature.

While such techniques have been outlined so far primarily because of their value in the promotion of voluntary reading, the use of literature in the classrom is beneficial in other ways, too. Both Clay (1979) and Smith (1978), for instance, note that reading to young children helps them to distinguish between written language and oral, identify print with sound,

and recognize the fact that print carries meaning. Being read to frequently in early childhood correlates with development of certain literacy skills. Parents of early readers, of better readers, and of children who could read before they entered school all report having read to their youngsters often during the early years (Clark, 1984; Durkin, 1966; Holdaway, 1979; Teale, 1978; Walker and Kuerbitz, 1979). Other correlations indicate that similar early experiences help children develop syntactic complexity, vocabulary, comprehension, and decoding ability (Burroughs, 1972; Cohen, 1968; Chomsky, 1972; Feitelson, Kita and Goldstein, 1986; Fodor, 1966).

Other research has gone even beyond specific activities like reading aloud and storytelling to identify specific beneficial behaviors that occur during such events. Apparently, the specific nature and quantity of verbal interaction between adult and child can influence literacy development (Flood, 1977; Heath, 1982; Ninio, 1980; Teale, 1981; Teale and Sulzby, 1987). For example, the style in which teachers read affects children's comprehension (Dunning and Mason, 1984; Green and Harker, 1982). Social interaction between reader and listener seems to help youngsters in the active construction of meaning from text (Bloom, 1985; Ninio and Bruner, 1978). Read-aloud events encourage children to emulate adult reading by reenacting the event. It has even been suggested that the nature of the adult/child interaction affects the amount of information the child picks up as well as its skills and attitudes towards reading (Teale and Sulzby, 1987).

Still other experimental research has helped define specific techniques that enhance a child's literacy skills, techniques such as role playing, retelling, or reconstructing a story with pictures after having read it (Brown, 1975; Morrow, 1985a; Pellegrini and Galda, 1982). Eliciting children's responses to literature enables them to integrate information, to see relationships among story parts, to understand and interpret text according to experiences, background, and beliefs, and in general to construct meaning about the text, largely through the interaction of adult and child (Altwerger, Diehl-Faxon and Dockstader-Anderson, 1985).

Classroom Environment

Even though it is often overlooked in instructional planning, classroom environment plays a vital role in promoting voluntary reading and encouraging students to use good literature (Bumsted, 1981; Phyfe-Perkins, 1979; Sutfin, 1980; and Weinstein, 1977). "Setting deprivation" often results if instructional program and environment are not coordinated, a situation in which physical environment fails to support the activities and needs of students (Spivak, 1973). Physical setting actively and pervasively influences the attitudes and the choices of activity children demonstrate during a school day. Appropriate furnishings and their placement, the kinds and quantities of materials selected, how they are stored and displayed, the aesthetic qualities of discreet areas of the classroom all contribute.

Most specifically, a classroom library center offers a setting ideal for the promotion of voluntary reading (Morrow,

1982 and 1983; Prescott, Jones and Kritchevsy, 1967). In studies of library corners found to be least popular with children during free time (Morrow, 1982; Rosenthal, 1973; Shure, 1963), each corner in question tended to consist simply of a bookshelf with books shelved in a disorderly fashion. Usually, the corner was difficult to locate, unattractive, physically inaccessible, and stocked with uninteresting materials. Conversely, Coody (1973) and Huck (1976) have maintained that the effort required to create an inviting classroom library corner is rewarded by increases in children's interest and achievement in reading. Indeed, Stauffer (1970) held that a library should be the central focus of every classrom because it is a principal source of knowledge. Beckman (1972) noted that although a central school library is essential, classroom libraries offer more immediate access to reading materials. One study indicated that children whose classrooms contain collections of literature read 50% more books than children whose classroom contained no such collection (Bissett, 1969). Powell (1966) also found that easy access to library materials increased the amount of recreational reading pupils did.

Specific design characteristics of classroom library centers have been shown to correlate with their increased use during free-choice periods (Anderson, Fielding and Wilson, 1985; Ingham, 1981; Morrow, 1982, 1983, 1987b; Morrow and Weinstein, 1982; 1986). Those library centers that proved most beneficial in children's voluntary reading:

* were accessible and attractive;

* were sectioned off from the rest of the room for privacy;

* held about five children at a time;

* offered comfortable seating, some of them including a rocking chair, pillows, and a rug;

* were stocked with five to eight books per child on various reading levels;

* offered a wide variety of literature, including picture books, novels, magazines, informational books, newspapers, poetry, fairy tales, fables, realistic literature and biographies;

* were organized by easily identified categories;

* circulated new books regularly;

* were administered by a simple procedure for checking books in and out;

* held open-faced bookshelves that highlighted particular books;

* were augmented with attractive posters and bulletin boards;

* provided story props such as feltboards, cutout characters, and puppets;

* contained taped stories with headsets.

Of course, physical features alone will not successfully promote voluntary reading without the efforts of a teacher who introduces the materials and features books as daily routine.

Conclusion

School reading instruction will meet its ultimate goal of producing literate citizenry only when it pays as much attention to developing the habit of reading as it does to teaching a

child to read. Research indicates that such development is not only ideal, but practical pedagogy as well. Voluntary reading allows children to practice the skills they are taught in traditional reading instruction. It imbues the success and enjoyment that encourages them to choose to read.

Continued research into the promotion of voluntary reading is imperative if voluntary reading is to take its place as an integral part of reading programs. Anecdotal and correlational data, already available, must be followed up with longitudinal, experimental research with children from different socioeconomic levels, from both urban and suburban environments, and with different cultural backgrounds to identify the benefits and most efficient techniques of literacy development. The research should include the effects of parental involvement, which has already been identified as a powerful conduit to a child's early literacy. The research should be broadened to incorporate the decision-making processes that effect classroom instruction.

Shavelson and Borko (1979), for instance, have already found that in addition to a teacher's personal attitudes, institutional constraints, external pressure, and instructional materials also shape beliefs and influence or determine classroom practice. Money, space, and time are often seen as institutional constraints that hinder the promotion of voluntary reading. Pressures to improve standardized test scores, to restrict classroom time to skill development, to rely on easily measured skills, whether or not they encourage the reading habit, tend to claim professional loyalties to an undue extent. By contrast, voluntary reading

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begs for qualitative evaluation as much as quantitative. Stimulating and nurturing the intellect, acculturating the individual, conveying information, and the many other benefits of voluntary reading are developed in the long-range rather than at the immediate moment.

We must also recognize the administrative attractiveness of basal reading programs, with their emphasis on word recognition and skill development, and a converse void in promoting recreational reading. While some claim that teachers who rely solely on basal reading materials are technicians who have relinquished their role as decision-makers to the textbook (Hoover, 1983), recreational reading and basal instruction can work together.

It is time for schools to look beyond achievement test performance and to implement reading programs that include as a major purpose the development of voluntary reading. Otherwise, we are quite likely to continue to sell ourselves and our children short on their ability to participate to their fullest in a democratic, civilized society, with all the benefits a literate society affords. Every classroom can and should become a literacy-rich environment in which children read not because they have to but because they want to.

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FOSTERING AN INTERNATIONAL LITERARY HERITAGE WITH CHILDREN'S LITERATURE IN TRANSLATION

by
Dr. Patricia J. Cianciolo

As long as there have been cultural exchanges between people of different languages, there have been translations and translators. For thousands of years and in our own time, too, translation is viewed as more than a craft; it is a creative art form in itself. If translating were a mechanical process where one could do a literal or a word-for-word translation, we would long ago have had computer translations. We have learned that a word-for-word translation is really misleading, inaccurate, and unintelligible, for rarely do two words, each in a different language have exactly the same meaning. Translating consists of recreating in the target language the closest natural equivalent of the original, first in terms of meaning and second, in terms of style. As much as is linguistically possible, the "feel" or "effect" of the text should be the same in the original and in the translation.[1]

A literary translation is only truly successful if it gives the impression of having been written originally in the language of the reader. The voice of the translator must give cohesion to the translation. It is a unique voice that captures the sense and the feeling of the original book smoothly without being obvious to the reader that it is a translation. If one reads in translation, reads like a translation, one has got hold of "the wrong side of the Turkey tapestry."

Dr. Cianciolo is Professor of Literature for Children and Adolescents, Michigan State University, East Lansing, Michigan (USA).

Translation of novels and picture books is a widespread practice in the contemporary publishing of literature for children and adolescents. Often when picture books are published in translation, all of the illustrations are printed from the same negatives or plates and the translated text is inserted. The publishing of all kinds of books, but full color picture books especially, has become very expensive. This kind of international co-publishing helps to cut the production costs of the books, thereby making it possible to publish throughout the world high quality picture books that otherwise would not be published let alone published at accessible prices. Consequently it is more likely that the ideal of an international literary heritage will become a reality, for more children and youth world wide will have experienced essentially the same fine literary selections.

For dramatic and convincing proof of internationalism in literature for children and adolescents, one needs only to visit the libraries and bookstores when traveling in foreign countries. For example, an American traveling in Vienna will find The Shrinking of Treo Horn written originally in English by Florence Parry Heide and illustrated by Edward Gorey translated into Dutch. Johanna Reiss, Newberry Award Winning autobiographical novel The Upstairs Room, was written originally in English and has been translated into Dutch and is a very popular book in Holland. In Japan, will see the Japanese language edition of The Master Puppeteer by Katherine Paterson and the smashingly beautiful mood picture book Dawn written and illustrated by Uri Shulevitz.

Any number of literary selections from non-English speaking countries have been translated from their source languages into English and published in

the United States and in other English speaking countries. Consider King Bounce the 1st written and illustrated by Helme Heine. A farfetched happening, but a very important statement about the importance of fun as an outlet for one's tensions is offered young children (ages 4-6 years) in this gem of international publishing. Originally published in Austria under the title Konig Hupf Deri this picture book, now available in translation to English speaking children, is illustrated with collage illustration that are very much on keeping with the theme of wholesome, uninhibited vitality. High adventure, narrow escapes, droll humor, and intense emotional energy typify the novel entitled Ronia, The Robber's Daughter by Astrid Lingren, published originally in Stockholm, Sweden in 1981, translated into English by Patricia Crampton, and published in the United States in 1983. (Eighth graders who read this novel in translation said when they shared their responses to it that they were fascinated with the atmosphere of the Scandinavian landscape and folklore that prevails throughout this fast paced novel and they favored without hesitation the friendship that developed between Ronia the beautiful, adored daughter of Matt, a hot tempered robber chieftain and Birk, the son of borka Matt's archenemy and chieftain of a rival band of robbers.)

Occasionally one reads in the professional journals about aspects of children's and adolescent literature that literature in translation is not "popular" with children. One should not be too surprised with such a claim, for most frequently it is the award winning books and classics of a foreign country that tend to be chosen for translation. These award winning books and classics tend to be "quality" literature and seldom is "quality" or "excellence" popular, although excellent books are certainly popular

sometimes. Since it is the responsibility of teachers, librarians, and parents to help children to learn how to enjoy and select quality literature on their own, popularity should not be the major criterion for making literature accessible to children. Even if this literature will be read and enjoyed by some children (and usually it is the enthusiastic, accomplished, and experienced readers that will read these books on their own), it should be published and thus made accessible to them. Furthermore, one will find that, in most instances, even the less experienced and less accomplished readers will be most enthusiastic in their responses to much of this quality literature in translation when it is read aloud to them.

Children's Responses to Literature in Translation. Recently I conducted an exploratory study of children's responses to literature published originally in other countries in languages other than English, subsequently translated into English, and published in the United States. The major purposes of this study were:

1. to determine whether or not children's choices of literary selections in translations differ from the critics' choices;
2. to determine if children encounter special problems when reading books in translation;
3. to determine the reception given by children to books of international origin, especially to those in translation.

Thirty-nine literary selections were selected for use in this study and constituted of all of the original fiction[2] that were published in translation in the United States in two consecutive years: twenty-three (23) titles included in List #1 were published in the United States in 1982 and

sixteen (16) titles included in List #2 were published in the United States in 1983. The subject population who participated in this study consisted of twenty-five (25) students enrolled in an eighth-grade English Language Arts class in a middle school in central Michigan. I met with the students to explain the purposes and procedures of the study and showed them all of the books that were included in the two lists. I also showed them as many of the books in the original (source) language that I was able to get. The students were asked to examine all of the books in each of the two lists and were asked to read as many of these books as they wanted to over a twelve week block of time.

The students were asked to evaluate each of the books they read in terms of specific criteria:[3]

1. the textual qualities of the book, that is the content and type of book being considered;
2. the book's manner of presentation and the potential appeal to children (each of the students designated the age range he/she thought would be interested in reading each of the books included in these lists;
3. Aspects of overall design of the book: illustrations, end papers, book jacket, etc.

The students were asked to fill out one "Book Evaluation Form" for each book they selected to read, whether they read it all or in part. When rating the book they were asked to check one of five reactions:

1. I think this is an excellent book. I enjoyed it very much.
2. I like this book.
3. This book is "o.k."
4. I dislike this book.
5. I disliked this book very much.

They were told to state specifically as possible why they rated each book as they did. Also, they were asked to indicate on the evaluation form if the book was read aloud or read independently, for during the course of the twelve weeks of this study they could ask the teacher or fellow classmate to read aloud any of the books included in the two lists.[4]

I observed the students at least twice each week for twelve weeks as they met in small groups and/or as a whole class to discuss and share with each other their responses to the books they had read to date (each class period lasted 50 minutes).

During the last week of the study I met with them for three consecutive days to guide their discussions and final balloting sessions, for by the end of the third day, which was the last day of the twelve week block of time they were to decide by way of discussion and finally by anonymous paper ballots one book from the list which they considered to be the most outstanding books in translation.

The titles that the majority of the children designated as "the most outstanding book in translation" from each of the two lists were identical to those chosen by the members of the Batchilder Award Committees who made their award selections from these same titles.

The reception given by the students to these books of international origin and in translation was enthusiastic and revealed thoughtful evaluation of each selection. Most of the books focused on the Universal needs, desires, and general concerns of people; only a few of them focused on the salient shared experiences of individual ethnic, national, or cultural groups. Both attitudes are necessary to offer accurate and comprehensive knowledge of foreign people and to promote understanding of the respect for cultural pluralism among people anywhere.

The students were fascinated with the phenomenon of internationalism in children's literature; in fact, they were quite surprised with their discovery that historical incidents the cultural qualities associated with an ethnic group or nation are sometimes reflected in their literature. Their comments about the themes and styles or content of the stories and illustrations revealed that they were more than a little surprised to find that children and adults from other countries were in many respects quite like themselves. A major finding of this study (revealed in their discussions) was that they became more aware of the fact that they are a part of a world community and that they liked the contribution that their global "neighbors" were making to the field of children's literature.

Some Problems and Risks. At times the students competed with one another and compared the number of books each read, noting who read more picture books than novels or more novels than picture books. I tried to minimize their focus on quantity and readability level of the books read and thus squelch as much as possible the attitude of competition by asking each student to record his/her own responses to the literary selections that he/she selected to read or the

teacher or age mate read aloud. Each student had a folder, and I had access to its contents. I reminded the students as often as necessary that the purpose of this study was not to quantify their reading, that the purposes were to find out what they liked and/or disliked about books in translation and to designate two books from all those they chose to read from each list as the most outstanding.

Eight percent, or two of the twenty-five subjects, elected to read mostly the picture books and only a few novels. This was done by pupils who were not "enthusiastic readers." According to the teacher, none of the children were "remedial readers," but some of them were "reluctant readers" and tended to read only those things required of them. These same students listened most attentively when the teacher read the novels aloud and when their peers read passages from the novels during their discussions of the novels. So the fact that they did not read many novels on their own by no way meant that they were uninterested in them.

I might mention that before initiating this study I thought that some of the children at this age range and grade level (age 13-14 in grade eight) would consider picture books "too babyish" and would want to read only novels. Therefore, I pointed out during my first meeting with them that: 1) picture books are no longer just for the preschooler, but are for readers of all ages--children and adults, and 2) their task eventually (like the adult literary critics who name the Batchelder Award Book each year) was to name the most outstanding book for children up to and including age fourteen. I reminded the children that for this project they were too old to read any of the picture books included in this study.

I read all the books included in the study; consequently, I was aware of the novels that could be identified as "high interest, easy reading." (i.e. Lanky Longlegs and Marring Off Mother) and those that were especially sophisticated in style or content (i.e. War Without Friends and Max's Gang.) Because the children were encouraged to actually handle the books, read the blurbs on the book jackets and page through them before selecting them to read, they tended to identify, on their own, titles that were more in keeping with their individual interests and achievement levels. Also, children tended to share this sort of information during their discussions of the books. All this helped the children to select the books that were compatible with their enthusiasm, experience and interests in reading. I told the teacher about the two titles that I thought were especially sophisticated in content and style. She read these aloud to the entire class. She also read aloud other books the children asked her to read aloud. (Ben's Lucky Hat). Thus, even the most reluctant readers had a chance to respond to these stories. A few of the more enthusiastic, accomplished, and experienced readers had read them before they were read aloud to the class or reread them on their own after they were read aloud.

Potential Benefits and Implications. Some of the literary selections used in the study were award books in their source languages in foreign countries where they were originally published or were favorably reviewed by literary critics and professional translators before they were translated. So, depending upon the quality of translation, the children who participated in this study had an opportunity to read a healthy quantity of top-quality literature, as opposed to mass market books and mechanically produced series.

Although most of these books in translation focused on the universal needs, desires, and concerns of people from foreign countries and only a few of them focused on their salient shared experiences, as a body of literature the thirty-nine literary selections did offer accurate and insightful glimpses of people living in the countries in which the stories were originally published. Thus, the subjects of the study were afforded an opportunity to read literature that at least had some potential to promote understanding of and respect for cultural pluralism among people anywhere, especially if the students read them in a thoughtful and evaluative manner.

Because the students were asked to share their responses to the books they read, they realized that 1) everyone does not respond the same way to the same literary selections, and 2) diversity in response to what one reads is quite acceptable. It was a very hard lesson for the students who participated in this study to internalize the realities of personal and subjective response to literature. They often verbalized it during their discussions, but by the last three days of the project they actually practiced it, reminding those who appeared unaccepting of a dissenter's statement that "each one has a right to his/her own opinion" and they truly did listen to what each person had to say in defense or against a book.

The phenomenon of internationalism in children's literature especially literature in translation, was new to the subjects of this study and they were genuinely surprised with the knowledge of such a happening. Consequently they did move a bit closer to becoming more cosmopolitan in their perspective of the place in the world. There is no doubt that their reading of this literature in

the context and the manner they did for this study added a stream of fresh and free thought to their stock notions and habits.

The students who participated in this study expanded their reading interests and became much more competent in their ability to evaluate the literature in terms of specific criteria. One would hope that they would continue to read other literary selections in this same critical way.

This study determined that the students who participated in this study responded favorably and enthusiastically to literature in translation. It would seem safe to conclude that librarians, teachers, and parents can feel more confident in making literature in translation to children than they seem to have been in the past.

One is not being overly optimistic to believe that as more and more of the internationally created literature is exchanged among nations (in their source languages as well as in translation) children will come closer to acquiring an international literary heritage. Among the literature in translation children conceivably read:

1. about subjects not yet tackled or tackled differently or inadequately in another country;
2. about specific subjects unique to a foreign culture (unfortunately books about these subjects are seldom selected for translation);
3. literary selections of "unmissable" quality (unmistakably wonderful literature) created by authors and illustrators living in a country different from one's own;
4. quality series books (which satisfy a basic developmental need of children regardless of their cultural identity).

Conclusions. Children do not seem to care where the books they read come from. Usually they do not read them because they come from their own country or a foreign country as adults tend to do. Instead they will choose to read a book because it is an adventure story, a fantasy or an animal story, whether the source language of the story was their own language or a foreign language. Nonetheless children will reap some potential benefits when they do read books in translation, especially if they are aware that these books were published originally in a foreign country in a language different from their own. It is the responsibility, the charge of the librarians, teachers, and parents to bring the books in translation to the attention of the students and to motivate them to read them thoughtfully.

Footnotes

1. George Steiner. Language and Silence: Essays on Language, Literature and the Inhuman. (New York: Atheneum, 1967) pp. 267-268.

2. Toy books, mass market books, reference and how-to books in translation were not selected for use in this study.

3. These criteria are essentially the same as though established by the American Library Association's Association of Library Services for children for the Mildred Batchelder Award to the publisher for a children's book considered by members of the award committee to be the most outstanding of those originally published in a foreign language and subsequently published in English in the United States. The only criteria the children were not asked to consider were those which focused on:

   a. the relationship of the relationship of the translation to the original work:

      1. The translation should be true to the substance (e.g., plot, characterization, setting) and flavor of the original work and should retain the viewpoint of the author.

      2. Reflection of the style of the author and of the original language are assets unless in the translation these reflections result in awkwardness in style or in lack of clarity for children.

      3. The book should not be unduly "Americanized." The book's reader should be able to sense that the book came from another country.

b. in the case of picture books and illustrated books, the retention of the original illustrator's work in the U.S. edition. This researcher assumed the responsibility for making certain that each of the books used in this study satisfied these criteria, since these kinds of judgments can only be done by a professional book selector familiar with facets of translation and international co-publication.

4. The teacher of these students often read aloud literary selections of her choice as well as the students' choice, so this researcher initiated her study. The one restriction was that the literature read aloud while this study was going on would be selected only from those titles included in this study.

5. They designated Hiroshima No Pika, written and illustrated by Toshi Maruki and translated from the Japanese (included in List #1) and Ronia, the Robber's Daughter, written by Astrid Lindgren and translated from the Swedish by Patricia Crampton (included in List #2).

Assessment of the extent to which the children realized the purposes of the study were determined from data obtained from a content analysis of the comments that the children made during their book discussions that this researcher observed and noted, and from the Book Evaluations Forms that each students completed for each of the books they read in its entirety or started.

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Steiner, George. Language Silence: Essays on Language, Literature and the Inhuman. New York: Atheneum, 1967.

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List #1

Andersen, Hans Christian. The Swineherd. Translated from the original Danish by Anthea Bell. Illustrated by Lisbeth Zweger. William Morrow, 1982. Original title Der Schweinhirt published in German by Verlag Neugebauer Press, Salzburg, 1982.

Bolliger, Max. The Lonely Prince. Translated from the German by Matheuen Children's Books of London. Illustrated by Jurg Obrist. Margaret K. McElderry Books/Atheneum, 1982. Originally published in German under the title Heinrich by Artemis, Zurich. Switzerland, 1981.

Donnelly, Elfie. Offbeat Friends. Translated from the German by Anthea Bell. Crown, 1982. Originally published in German under the title Der rote Stimpf by Cecilie Dressler Verlag, Hamburg Germany, 1979.

Dubelaar, Thea. Maria. Translated from the Dutch by Anthea Bell. William Morrow, 1982. Originally published in Dutch under the title Sjanetje in Dutch by Uitgevery Ploegsma, 1980.

Hartman, Evert. War Without Friends. Translated from the Dutch by Patricia Crampton. Crown, 1982. Originally published in Dutch under the title Oorlog Zonder Vrienden by Lemniscaat b.v., Rotterdam, Holland, 1979.

Haugen, Tormod. The Night Birds. Translated from the Norwegian by Sheila La Farge. A Merloyd/Lawrence Book/Delacorte, 1982. Originally published in Norwegian under the title Nuttfaglene by Glydenal Norsk Förlay A/S in Norway in 1975.

Hellberg, Hans-Erick. Ben's Lucky Hat. Translated from the Swedish by Patricia Crampton. Crown's 1982. Originally published in Swedish under the title Bjorn med Trollhatten by Albert Bonners Förlag in Stockholm, Sweden, 1965.

Kasuya, Masahiro. The Beginning of the World. Translated from the Japanese into German by Peter Block and then into English. Illustrated by Masahiro Kasuya. Originally published in Japan by Shiko Sha Co., Ltd., Tokyo, Japan in 1979.

Lindgren, Barbro. Sam's Car, Sam's Cookie, and Sam's Teddy Bear. Translated from the Swedish. William Morrow, 1982. Originally published in Swedish under the titles Max Bil, Max Kaka and Max Nalle by Raben and Sjögren in Stockholm, Sweden in 1982.

Otto S, Svend. A Christmas Book. Translated from the Danish by Joan Tate. Illustrated by Svend Otto S. Larouse and Co., 1982. Originally published in Danish under the title Sikken voldsom Traengsel og alarm by Gyldendalske. Boghandel, Copenhagen, Denmark in 1978.

Otto S., Svend. The Giant Fish and Other Stories. Translated from the Danish by Joan Tate. Illustrated Svend Otto S. Larouse and Co., 1982. Originally published in Danish under the title Bornene i Nordatlanten by Gldenalske Boghandel, Copenhagen, Denmark, 1981.

Over

McKellar, Shona. The Beginning of the Rainbow. Translated from the Japanese into German by Peter Block from the German and then into English. Illustrated by Shona McKellar. Abingdon, 1982. Originally published in Japan by Shiko Sha Co. Ltd., Tokyo, Japan, 1976.

Maruki, Toshi. Hiroshima No Pika. Translated from the Japanese by Komi Shoten Co., Ltd. Illustrated by Toshi Maruki. Lothrop, Lee and Shepard, 1982. Originally published in Japanese under the title Hiroshima WoPika by Komine Shoten Co., Ltd. Japan, 1981.

Miyoshi, Sekiya. Jonah and The Big Fish. Translated from the Japanese. Illustrated by Sekiya Miyoshi. Abingdon, 1982. Originally published by Shiko Sha Co., Ltd., Tokyo Japan, 1977.

Nikly, Michelle. The Emperor's Plum Tree. Translated from the French by Elizabeth Shub. Greenwillow, 1982. Originally published in French under the title Le Prunier by Albin Michele Jeunesse in 1982.

Nostlinger, Christine. Marrying Off Mother. Translated from the German by Anthea Bell. Harcourt, Brace and Jovanovich, 1983. Originally published in German under the title Ein Mann für Mama by Verlag Friedrich Oetinger, Hamburg, Germany, in 1972.

Scarry, Huck. Life on a Barge: A Sketchbook. Translated from the French by Huck Scarry. Illustrated by Huck Scarry. Prentice Hall, 1982. Originally published in French under the title Unvoyage in Peniche by Michel Du Plaix of Flummarion et Cie.

Vincent, Gabrielle. Bravo, Ernestine and Celestine; Ernestine and Celestine; Ernestine and Celestine's Picnic; and Smile, Ernest and Celestine. Illustrated by Gabrielle Vincent. Greenwillow, 1982. Originally published in French under the titles Ernest et Celestine, Musiciens des Rues; Ernest et Celestine Ont Perdu Simeon; Ernest et Celestine Vont Picqie-niquer; Ernest et Celestine Chez le photographe. Published in French by J. Duculot, Gembloux, Belgium, 1982.

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List #2

Baer, Frank. Max's Gang. Translated from the German by Ivanka Roberts. Little Brown, 1983. Originally published in German under the title Die Magermilch-Bande by Albrecht Knaus Verlag, Hamburg. Germany in 1979.

Donnelly, Elfie. Tina Into Two Won't Go. Translated from the German by Anthea Bell. Four Winds Press, 1983. Originally published in German under the title Tina durch Zevei nicht by Cecilie Dressler Verlag, Hamburg, Germany, 1982.

Gay, Michael. The Christmas Wolf. Translated by Michael Gay. Illustrated by Michael Gay. Greenwillow, 1983. Originally published in French under the title LeLoper by L'Ecole des Loisirs, Paris, France, 1980.

Haubensak-Tellenbach, Magrit. The Story of Noah's Ark. Translated from the German. Illustrated by Erna Emhardt. Originally published in German under the title Arche Noah by Druckerie Uhl in Radolfyelle, Germany, 1977.

Heine, Helme. The Most Wonderful Egg in the World. Translated from German. Illustrated by Helme Heine. Atheneum, 1983. Originally published in German under the title Das Schönste Ei der Welt by Gertrand Middelhauve Verlag, Koln, Germany, 1983.

Koide, Tan. May We Sleep Here Tonight? Illustrated by Yasuko Koide. Margaret K. McElderry Books/Atheneum, 1983. Originally published in Japanese by Fukuinkan Shoten, Tokyo, Japan, 1981.

Korschunow, Irna. A Night in Distant Motion. Translated from the German by Leigh Hafrey. David R. Godine, 1983. Originally published in German under the title Er Heiss Jan by Benziger Verlag in Zurich, Switzerland in 1979.

Likhanov, Albert. Shadows Across the Sun. Translated from the Russian by Richard Lourie. Harper and Row, 1983. Originally published in Yunost magazine in Moscow in 1977 and in hard cover under the title Solnechnoe Zatmenie by Moldaya Gvardia, Moscow, 1979.

Lindgren, Astrid. Ronia, The Robber's Daughter. Translated from the Swedish by Patricia Crampton. Viking, 1983. Originally published in Swedish under the title Ronja Rovardotter by Roben and Sjoren Bokforlay, 1981.

Lindgren, Barbro. Sam's Ball, Sam's Bath, and Sam's Lamp. Translated from the Swedish. Illustrated by Barbo Lindgren. William Morrow, 1983. Originally published in Swedish under the titles Max Boll, Max Balja, Max Lampa by Rabén and Sjögren in Stockholm, Sweden in 1983.

Over

Lindgren, Barbo. The Wild Baby Goes to Sea. Translated from the Swedish by Jack Prelutsky. Illustrated by Eva Eriksson. Greenwillow, 1983. Originally published in Sweden under the title Den Vilda Bebiresan by Rabén & Sjögren, 1982.

Lorentzen, Karin. Lanky Longlegs. Translated from the Norwegian by Joan Tate. Illustrated by Jan Ormerod. Athenium, 1983. Originally published under the title Stine Stankelben.

Morgenstein, Susie. It's Not Fair, in French Tarrar Straus and Giroux, 1983 C'est pas juste, ou les d'ehoires d'une petite fille entreprenante. Paris France, 1982.

Tanaka, Hideyuki. The Happy Dog. Illustrated by Hideyuki. Atheneum, 1983. (Wordless book) Originally published by Fukuinkan Shoten, Publishers, Tokyo, Japan, 1981.

APPENDIX I

BOOK EVALUATION FORM

Title of Book_____

How do you rate this book?

_____I think it is an excellent book. I enjoyed it very much.

_____I liked the book.

_____The book was o.k.

_____I disliked the book.

_____I disliked the book very much.

I liked the book because_____

_____

_____

_____

I did not like the book because_____

_____

_____

_____

_____

My name is_____

Check one

____The book was read aloud.

____ By the teacher

____ By a classmate

____I read the book independently.

BEYOND BOOKS: MAKING CONNECTIONS

Nancy E. Seminoff, U.S.A.

"Reach out and touch someone," is an advertising slogan that comes to mind as I think about encouraging recreational reading. What educator, when asked to name a favorite book, hesitates for long to cite at least one book that has touched his or her thinking in some way. In Bridge to Teribethia I came to know Katherine Paterson the author, and something of Katherine Paterson the person, through her writing. She is a sensitive, compassionate person and her characters allow us to appreciate the impact that persons can have on others' lives. Literature, like good friends, can help us to be more compassionate, global, tolerant and understanding of ourselves and others. We have an opportunity to share with others, especially children, the insights and joys that good literature can provide-- to make connections between readers' lives and others' experiences.

Even in an era of high-technology, print is very much alive. According to a recent U.S. Gallup Survey to investigate Americans' reading habits (Wood, 1989), the incidence of book reading increased substantially (+16 percentage points) to 37% since the same survey in 1962. Magazine reading grew also (+10 percentage points) to 52%. The incidence of television watching has increased substantially (+14 percentage points) since the previous survey, with nine in ten Americans indicating they currently engage in TV watching as an entertainment activity. In the U.S., women, the college educated, Midwesterners, Westerners and heavy book buyers seem to be the greatest readers. (The survey did not include persons under 18 years old.)

The incidence of book and magazine reading by adults in the U.S. is not surprising, even in light of heavy television watching. Among other things, books and magazines provide information and recreation, stimulate imagination, provoke controversy and allow for repeated readings. They are easily portable and don't require batteries or electricity to operate. Magazines contain literary selections which are short and readily completed by the reader, often present original works by known authors and illustrators and contain an array of genres in a single issue, either on a central theme or on several topics. Books and magazines appeal to children as well as adults for these reasons.

There are numerous sources available to guide the interested educator and parent to select good literature. In addition to the usual library references, the following sources may prove helpful: The Bookfinder (Dreyer, 1985), the International Reading Association (IRA)/Children's Book Council (CBC) project

"Children's Choices," IRA's "Teachers' Choices," Children's Magazine Guide, Children's Magazines in the K-8 Classroom (Seminoff, in press). Pillar (Pillar, 1987) notes several useful resources also. It is important that we, as educators and parents, utilize the resources available to identify and select outstanding literature.

Previous presentations have addressed the array of literary genres available and their numerous benefits. What can we do to connect children and literature? We must: a) create print-rich environments, b) understand the accomplished reader, c) engage children in meaningful activities involving literature, and d) promote individual and institutional partnerships to foster recreational reading.

CREATING INVITING PRINT-RICH ENVIRONMENTS

Picture a classroom or public library which contains comfortable furniture, space to sit and read alone, a wealth of books and magazines which appeal to children with various levels of reading sophistication and interest, posters and other print (e.g., functional signs, etc.). A display may reflect some aspect, perhaps setting or characters, of a specific book. Time seems endless, somehow... Compare this environment with one in which few books and magazines are available, chairs are few and cannot be moved easily, the walls are bare and books must be checked out, ready or not. There is considerable contrast in the extent to which the environment invites the reading of selected books, encourages questions, entices browsing and investigation.

We send important messages about the importance of recreational reading by the way in which we arrange the physical space in a classroom or library, the way in which we display what is available, the magnitude of the collection, and the time and support for self-selection and assistance. Morrow (Strickland and Morrow, 1989) reports studies which indicate that well-designed classroom library corners had a positive impact on the number of children who chose to participate in literacy-related activities and that physical features of the classroom library are important if children are to use them voluntarily.

Selected books and magazines, especially recent ones, should be displayed so that the covers can be seen, "bookstore fashion." Educators report that students' initial selections are often because of the cover. Library media specialists suggest placing the most recent issues of magazines near the book check-out counter, a technique that encourages browsing while waiting for a book to be checked out. Access to back issues of magazines in

an open shelf arrangement within the reach of children also encourages browsing. Special displays, arranged according to unit of study, an author, a genre or a topic, invite new choices. Children should be afforded frequent oppórtunities to select and exchange books and magazines. Adequate time to browse through the book and magazine collections before making choices and sufficient space in which to do so fosters a positive attitude toward literature.

Functional signage that is readable and appropriate can assist children to use locational skills. However, the "help sources" in the classroom or school library should be so transparent to the child, i.e., the information so easily understood, that the child does not have to solicit help from an adult. Posters inviting children to read featured books contribute to an inviting atmosphere.

The collection of books and magazines should be dynamic and sufficient to invite browsing and use. A portion of the book collection on display should be replaced periodically, i.e., every 3-4 weeks, to stimulate interest. In addition to regular purchases, books and magazines can be obtained through book clubs and donations from parent groups and publishers. As an example, The Puffin Club and Junior Puffin Club produce Puffin Post and The Egg for their readers. Each magazine contains news of Puffin books for purchase, letters and features on authors and student competitions. This British Club might be a consideration as might the popular Scholastic Book Club and Weekly Reader Book Club in the U.S. for ready access about books to purchase. Magazines, particularly sample back issues, often can be acquired from publishers if their intended use is noted and if requested on school stationary. Inviting parents and patrons to donate a book or magazine subscription to a school library for a child's birthday or as a holiday present in lieu of a class treat can increase a collection. The donor's name can be affixed to the cover of the book or issue. Books and magazines can be contributed by families and educators who have outgrown them.

We know, for example, that early readers tend to come from homes where parents provide environments in which print materials are readily available and used, and where parents accompanied children to libraries and bookstores (Durkin, 1966; Morrow, 1983; Teale, 1984). This supportive home environment should be available for children at all age levels and levels of reading sophistication. When children receive books and magazines as subscriptions and gifts, and when they visit bookstores to self-select books, a sense of pride in ownership and a respect for literature is enhanced. A location for books at home is a key aspect of an environment for recreational reading.

Booksellers could contribute more effectively to creating inviting environments for recreational reading. Recognizing that books are expensive and yield a modest profit margin in their sale, book sellers could none the less create comfortable browsing areas in which copies, perhaps in paperback "for sampling" would be available, at least for selected titles. "Clean copies" for purchase could be housed in a separate location. In this way children could "connect" with books they want to own for a lifetime.

Environments which invite sampling at one's leisure, market books too good to miss, provide for a range of topics and levels of difficulty, and allow for easy access are central to encouraging children to connect with books, over and over and over.

UNDERSTANDING THE ACCOMPLISHED READER

In today's busy world we read newspapers and magazines to keep up with the incredible information explosion or to relax, sometimes reading carefully, sometimes skimming. We read trade manuals, executive summaries, reports and memos at our jobs. Books and magazines provide recreational outlets and, as accomplished readers, we choose to complete an interesting article or a book, or have the choice to abandon an uninteresting or difficult one. We don't have that latitude at times with occupational reading. As adults we read a variety of materials for a variety of purposes. As accomplished readers we make choices and read different materials differently. Children need our assistance in recognizing that they have choices and expectations.

Recently, reading research has focused on the interrelationship of the reader, the text and the context (Paris, Lipson, Wixson, 1983; MRA, 1984). Understanding these variables allows us to market print in an appealing and appropriate way for children. In the past educators viewed reading as a series of discrete skills which were sequential and hierarchical in nature. However, this emphasis did not necessarily develop students who were accomplished readers.

Rather than assuming that the author bears the sole responsibility for conveying meaning, as previous theory suggested, educators now recognize that the reader has an integral part in actively seeking and expecting meaning as he or she reads. The characteristics and background (linguistic, social, cultural, psychological and physical) of the reader will influence his or her understanding of that selection. The reader accumulates meaning on the basis of acquiring initial information through reading the selection, drawing tentative

conclusions and modifying those conclusions in light of new information.

Meaning is constructed through the integration of knowledge the reader brings to the selection, i.e., prior knowledge and experience, and the information suggested in the selection. The more familiar the concept, the more readily he or she can grasp the meaning being conveyed by the author. In addition, experience with the specific genre being read also contributes to the student's ability to understand and predict. Problems in comprehension arise when the general structure of the genre is not maintained (Armbruster, 1984) or when the reader lacks sufficient background to understand.

Cognitive psychologists, through the development of schema theory, have helped us to better understand how we process information (Anderson & Pearson, 1984). By organizing important elements related to the same concept into a framework, we can recall, anticipate what will happen next, fill in missing information, and know when something doesn't make sense. The more familiar the reader is with various genres, the more readily he or she can anticipate how to approach reading them.

Reading involves adapting to each reading situation as it is encountered. Consequently, the selection itself, the student's purpose for reading the selection and the interest in the topic affect his/her comprehension. It follows that the topic, genre, structure of the selection and writer's style will all affect the way in which the reader will read that selection, e.g., reading a short story, a poem and a factual article each requires a different approach and these approaches may vary even within the genre. Purposes, e.g., for fun or for a test, and interest, e.g., perceived as boring or enlightening, also affect comprehension. Selection, purpose for reading, and interest caused the reader to "shift gears" and approach differently each encounter with a literary selection. It is important that children recognize the need for this variation and learn to read in an appropriate manner.

The reader's consciousness awareness and ability to control his or her cognitive process has been termed metacognition (Alverman, 1987). This involves adjusting reading strategies to comprehend successfully. The reader is in control of his/her reading when he/she knows about his/her strategies, the selection being read, the expectations of the task and, understands the selection being read.

Children must be assisted to be flexible, strategic readers who are able to monitor their own comprehension if they are to understand and enjoy good literature. As educators, we can

assist them to do so and to use good literature as the vehicle for learning and practicing to become accomplished readers.

ENGAGING CHILDREN IN UNDERSTANDING AND APPRECIATING LITERATURE

All of the wonderfully written and illustrated books and magazines in the world could go unnoticed and unappreciated unless encountered in meaningful ways. A multitude of techniques and ideas abound to encourage children to read and to maximize each encounter they have with good literature. Many have already been shared at the symposium. Consider these six basic principles when engaging students in understanding and appreciating literature.

1. Introducing students to a wide variety of genres on various topics expands their understanding of literature and life. These introductions can be through reading aloud to the entire class, providing a display on an author, sharing an article or book with a child or posing a "fact of the day" on the bulletin board under "read more about it." Whetting students' appetites by introducing a classic such as D'Aulaire's Norse Gods and Giants or Greek Myths or a contemporary Linnea in Monet's Garden can open new horizons for further exploration and appreciation. Experiences with biographies, historical fiction, traditional literature, poetry, etc., allow students to incorporate the structures of these genres into their schema. By doing so, language use and its importance-- especially the point that we use different language in different situations-- is emphasized.

The importance of helping students to expand their background of experience and to draw from prior knowledge in reading cannot be overstated. As teachers and librarians, we need to bridge the gap between what students already know and what new information they will encounter in print-- reminding them of what they know and/or providing what is missing. The art is in assisting but not intruding to the extent that the printed information need not be read as a consequence of our assistance. Knowledge and experience with literature and life can enable the student as reader to predict, anticipate and have a purpose for reading more readily.

2. Reading aloud various types of selections to children of all ages is an important means of helping them to enrich their knowledge of how to write by hearing what others have written. It has been said that listening to literature anchors works in children's ears that their eyes can eventually read. Jim Trelease reminds us that "next to hugging and talking to children, reading aloud is the greatest gift we can give them. Beyond the positive role modeling and physical bonding taking place, we are stimulating imagination, enriching vocabulary,

building listening skills, and whetting the appetites for a love of reading." (Trelease, 1986) Listening to predictable books encourages children to incorporate the sentence structure into their schema. However, this "direct marketing" for appreciating literature should not stop when children learn to read; rather they need to continue to appreciate and collectively share throughout their lives in encountering well crafted literary works.

The selections we share with students should be, at least in some measure, those we love and appreciate. Our exuberance and identification with the selection is quickly detected by children as is our familiarity with it (therefore, be certain to have read the selection previously). Whether we share an excerpt of a biography, a riddle, factual article, short story or poem, we model the importance of print and our lives and the structure of the genre.

3. Providing time for students to read, unencumbered by questions, worksheets and skills lessons, and to self-select the material is necessary to develop life-long readers. Daily opportunities for free, unstructured reading time allow children to lose themselves in print, perhaps for fun, perhaps to investigate for information to complete a report or project, perhaps to search through a book or magazine to connect with something to eventually read indepth. This is truly necessary as we strive to help children to mature as readers and writers.

Students need to self-select what they will read and, in doing so, to make choices. Although a teacher's initial concern may be that students read only one type of genre and/or one style/format of writing, students eventually tire and move on to other types. Familiarity breeds a sense of comfort and security, perhaps even more necessary and understandable for tentative readers. Who of us, however, has not read several books in a series and/or the same book more than once, only to gain new insights? And, for instance, a carpeted area with a rocking chair and muted lighting help make the setting more inviting.

4. Providing opportunities to discuss selections affords the students a means for expanding their insights and using the language of the selection. Students can be grouped with three or four others who have read selections on the same scene or by the same author to note similarities/differences in plot, information presented, etc. or, students could share with the class and/or teacher or dramatize some interesting aspect of the selection he/she read, and through discussions generate additional selections for future reading. Book reports in the traditional sense tend to create a regurgitation rather than a

critical or creative response. The professional literature abounds with alternatives to these traditional labors.

5. Having students write about what they've read and read about what they've written can refine student's communication and expand their thinking. Writing activities should be functional and meaningful rather than contrived. Writing activities can be of a creative nature, e.g., what would you have done as the main character, or of a critical nature, e.g., compare the similarities and differences in the actions of in depth and Hercules. Students can use the excerpts from the selection to support a point. Related selections on the same topic or with the same style can be introduced or self-selected for comparison and/or further insight. For example, selections on modern day heroes and mythological heroes could be compared for context, character, motive...

6. Encouraging students to monitor what they read can help them to become independent, strategic readers. Students need to know that what they read should make sense and sound like language; if not, they should determine why and make appropriate adjustments. Students need to recognize that purpose, intent, familiarity with the topic and the genre each effect the way they approach the reading and contribute to their understanding of the selection. We must help students to realize that it is appropriate to read each selection differently and, not necessary to complete each selection.

These principles can assist in maximizing students' encounters with good literature. While they really draw from our own experiences, and perhaps obviate their mention, it is easy to overlook them or to assume students are sufficiently proficient at understanding and appreciating good literature.

PROMOTING PARTNERSHIPS

Both institutional and individual partnerships can lead to more frequent encounters with good literature. A few illustrations are presented here as springboards for additional ideas.

Institutional Partnerships

Professional associations, such as the International Reading Association, provide excellent sources for identifying outstanding literature. "Young Adult Choices" identifies books at the middle school and high school level. Each year an IRA committee screens approximately 240 titles submitted by publishers and circulate these books to students throughout the United States. Their choices are reported in the October issue of the Journal of Reading. "Children's Choices", an IRA/CBC

joint committee project, draws the best from a review of approximately 500 of the more than 4,000 new titles each year intended for elementary students. These books are reviewed by children and the results are reported in the Fall issue of the Reading Teacher with annotations, as well as in a separate supplement. "Teacher's Choices" focuses on outstanding books resulting from a survey of teachers each year. Two other IRA awards, the "Children's Book Award" and the "Paul A. Witty Short Story Award" are also worth noting. These awards reflect a first or second book by an author and an original short story published in a children's periodical, respectively.

A partnership between a publisher or distributor and a school district can yield useful results. For instance, the publisher might give month-old magazines to a school or supply books to a school on a monthly basis for students' purchase with a considerable discount.

Children's Book Fairs held at universities afford children an opportunity to inspect an array books and to hear from notable authors and illustrators as well as to have these books autographed. Here, children can browse through the newest titles as well as receive bookmarks and other literature-related items. The Children's World at this fair is an excellent example of this type of activity.

Publishers, distributors and professional organizations can be of great assistance in promoting a love of literature and literacy by donating paper and pencil to children in third world countries so that they might create their own selections. This is an area that has gone almost unnoticed to date and if it is being done, it has received little publicity.

Individual Partnerships

Individual partnerships might include the following; a) making certain that every child has a library card, for both the school and public library; b) placing a student's reviews of books in with a notation of "why I like this book", " why another person should read it," etc., in a card file in the library; c) placing a student's own books in the library, both those they have written and those from their own collection (a bit of censorship may be needed here and the wise teacher will act accordingly). These activities promote ownership and personal involvement in the library.

Other activities could include book trading, similar to the baseball card trading of the past, in which students bring copies of books to school on a designated day and are afforded opportunities to swap with each other. Another activity that

has met with great success in the U.S. is a "Friday Night Prime Time" where students come after school and stay into the evening to have books read to them and to share in activities related to literature, e.g., viewing a film, having time to read their own books, enjoying the foods mentioned in a particular story...

These partnerships are illustrative of the relationships and networking that can create connection between good books and readers. While libraries have a most important responsibility to encourage students to engage in enjoying literature, they by no means have the sole responsibility. Those associations and agencies which promote their use are responsible also for establishing sound connections.

As teachers, librarians, book sellers and authors, we can reach out and touch others through literature, having an affect that can last a lifetime. We can help students to see new horizons through the connections they make with books at an early age. Remember the story of Jesse and Leslie in Bridge to Teribethia in which Katherine Patterson shares Jesse's reflection after having lost his dear friend.

"It was Leslie who had taken him from the cow pasture into Teribethia and turned him into a king. He had thought that was it. Wasn't king the best you could be? Now it occurred to him that perhaps Teribethia was like a castle where you came to be knighted. After you stayed for a while and grew strong you had to move on. For hadn't Leslie, even in Teribethia, tried to push back the walls of his mind and make him see beyond to the shining world--huge and terrible and beautiful and very fragile? (Handle with care--everything--even the predators.)"

"Now it was time for him to move out. She wasn't there, so he must go for both of them. It was up to him to pay back to the world in beauty and caring what Leslie loaned him in vision and strength." (Patterson, 1977)

We, too, can make a significant difference in the lives of children through the use of literature.

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EDUCATION CENTER

Mrs. Ruth Geffen-Dotan, Director, Educational Center, Tel-Hai College, Israel

BOOKS ARE FRIENDS

A project for encouraging 10-12 year old children to read, directed by Ruth Geffen - Dotan at Tel Hai Regional College, in cooperation with the Ministry of Education.

THE PROJECT

"Books are Friends" is an activity in which approximately 200 4th-6th grade children participate. The children are drawn from the settlements of Upper Galilee, and from the Golan Heights.

The meetings take place once a month, and this is our third year. So far there have been 21 meetings between children and people creatively engaged in the realm of literature for children and youth.

THE IDEAS ON WHICH THE PROJECT IS FOUNDED

1. Children who love reading need to have the importance of the subject recognized. They need to meet other children, from other places, who likewise love reading, and they need enrichment and broadening in the field.
2. Creative children can give the lead in their circles - their schools- in any subject close to their hearts, if and when they get encouragement. There, "encouragement to read" need not necessarily be something out of the ordinary. That is, children can be encouraged and brought closer to books through friends of their own age.
3. Children of varying ages (within a 2 to 3 year age range) can have a "cross-fertilization" effect on each other, besides stimulating and spurring each other on to intensive reading.
4. It is important for those of us engaged in educating children to become acquainted with their tastes, their interests and their thoughts, so that we may be able to suggest reading matter which is enjoyable and enriching.

THE AIMS OF THE PROJECT

1. Examination of the above premises
2. Enrichment of the young readers, within the field
3. Encouragement of the participants - the readers - to find their own ways of encouraging others to read
4. Stimulation of more children to join the circle

CONDITIONS OF ACCEPTANCE

1. Any child expressing the wish to join
2. Children who read at least one book a week

ORGANIZATION

1. The project is for any school in the area which can muster a group of participants according to the above criteria.
2. Each group consists of children from grades 4 to 6, headed by an accompanying adult active in the field. (Teachers, librarians, directors of "learning action groups", etc.)
3. The activity is open to any other interested adult accompanying the group, (including parents).

WORK METHODS

1. The children meet once a month, for two hours, with a person creatively engaged in children's literature.
2. A month before the meeting, the children receive details about the visitor - his/her name, works, etc.
3. The children prepare for the meeting, both by reading and by preparing questions and subjects to duscuss with the visitor - also, other topics connected with the theme of the meeting.
4. The accompanying adult transmits the information to the children, arranges for them to get the books and have a preliminary talk before the meeting, and helps frame the questions which the participants want to ask at the meeting.
5. After the meeting, a report is given in each school, each in its own way: in writing (school newspaper, Library newsletter, etc.) or orally (class talk, school talk, etc.).
6. There are contacts and feed-back amongst the participants in everything connected to the meetings. This contact is made between the children through letters and telephone calls.

CONTENTS OF MEETINGS TO DATE

Subjects:

1. Illustrations in children's books
2. Editing and publication of children's books
3. Poetry for children
4. Film and book - comparison and illustration
5. TV children's programs and books - comparison, criticism, illustration
6. Theatre and literature - connections, comparison, illustration
7. Particular themes in children's books - "gangs", "our street", family stories
8. Children's literature particular to Israel - places, nature, the Holocaust and resurgence, etc.
9. Nahum Gutmann and his work (Meeting with his son)
10. Imaginative literature

Writers, editors, illustrators:

1. Hila Havkin - illustrator
2. Writers: Yona Tefer, Shlomit Rosinman, B. Benshalom, Yitzhak Noy, Dvora Omer, Tamar Bergman, Hemi Gotein, Gerda Cohen, Uri Orlev, Yisrael Lehrmann
3. Poets: Edna Kremer, Mira Meir, Leah Na'or
4. Writer and journalist: Dan Biran
5. Publishers and editors from Kibbutz Me'uhad and Sifriat Po'alim Publishing houses

Cinema and video-films

"Mahanayim" by Franz Molnar
Work of Leah Na'or
Nahum Gutmann as a painter
The Great-winged Eagle (Nature film)
Alice in Wonderland (extracts)

Theatre

"Bimama" Theatre in "Ten stories plus one more"

PRELIMINARY CONCLUSIONS

1. The number of participants and range of schools is gradually increasing (from 50 children to 200).
2. The mixed-age groups proved successful in exerting an influence both in the smaller sphere (amongst children of the same class) and in the larger (the school).
3. The meetings are very important to the children; they come regularly and they come prepared. Last year's 6th graders decided on their own initiative to continue coming this year, although we explained to them that we would not be able to give them special consideration.
4. In each place which always sends the same adult to accompany the children, the number of child readers has gone up progressively, as has their interest in the subject.
5. We have come to the conclusion that, in order to give more depth to the activity, we must:
   - Extend our work to cover adults at the same time (teachers, librarians, parents)
   - Begin working with children of the earliest possible age, stressing a suitable library environment and book talks. This should be done through study groups with educational personnel.

FUTURE OUTLOOK

We want to:

1. Open a very modest center in the College, as a guidance "corner"
2. Extend the teaching program (We have 2 permanent classes).
3. Enlarge the circle of counsellors. (We have a special group that has been going for three years with the writer and educator Miriam Roth.)
4. Give guidance for teams of educators and parents in the area - to be given by the undersigned.

Ruth Geffen-Dotan
Ayelet Hashahar

January 1989

Ms. Lila Weinschelbaum, IBBY, International Board on Books for Young People

Points for a report

The democratic government was inaugurated in December 1983. From the very beginning one of its main concerns was to ensure full freedom of expression.

Joint efforts of authorities, writers, publishers, teachers and parents, have resulted in the progressive growth of the available offer in the field of literature for children and for the young.

The Municipality of the City of Buenos Aires, through its Educational Research and Planning Department, is engaged in comprehensive studies for identification and up to date putting of methodology and materials.

The National Cultural Secretariat, through its Book's Direction, enacted a project known as "Leer es Crecer" (Reading means Growing) Since its beginning, in 1987, writers travelled all around the country in order to meet their young readers.

At the same time, assistance programmes for teachers outside the Capital and main cities of the country, were prepared and divulged. In several provinces, local centres are active

in the divulgation of new books and other reading materials as well as in extra curricular workshops (e.g. Córdoba, Santa Fe, Tucumán, Chaco, Río Negro, San Juan, etc.)

In the City of Buenos Aires, many workshops, both private and publicly sponsored, aimed at reading encouragement, are active at present.

The case of the workshop called "La Galletita Ilustrada" (The Learned Cracker) is one of these.

This workshop functioned during the last four years in the Centro Cultural General San Martín (General San Martín Cultural Municipal Centre).

As of 1989 this workshop will be included in the activities of the "Centrito para Niños" (Little Centre for Children).

The governing idea of this workshop was - from its opening in 1985 - that reading and writing are:

a) "media for....." instruments, and not ends in themselves;

b) in Language, inverse and complementary operations (as in Mathematics adding and substraction or multiplying and dividing).

The activity includes "reading own and others' stories" ("Cuentos Propios y de los Otros" which was the first name given to the workshop), that is, stories written by Argentine and foreign writers.

With models of good use of the language through attracting texts and on given directions, participating children aged from 6 to 14 years, work either in group or individually, producing their own texts.

When the activity is done collectively , the most important part of the work is that of the debate caused by subjects that can be on conceptual or ideological matters or on the use of the language.

The Little Centre for Children, which will start to operate in the General San Martín Cultural Centre, will include the largest possible variety of ways of expression within the framework of education through art.

The proposal will also encourage children to publish their own Bulletin with chronicles, reports on experiences, interviews, photographs, illustrations, and so forth.

Moreover, the Municipal Education Secretariat, Department of Non-Curricular Programmes, has been developing, since 1987, a proposal for the "School Magazine", done entirely by the children. Many schools have joined this programme and this activity also means, yet again, permanent contact with all kinds of reading materials.

The approach to children's literature with which we are working at present, starts with the statements made by Emilia Ferreiro in her studies on the psychogenesis of the written language. That is, that normal children build their own code for writing within their own period of time. Therefore, we are conscious of the load each child bears at his alphabetizing age, considering the stimulation they receive through the media. As Mr. Girling said yesterday, we try to show our children that what they may find inside the books is related to the themes they are interested in and that has more to do with their everyday life and with the subjects they hear around, rather than with those many adults think may interest them. The written material I brought, although it's in Spanish, may show you our point of view and what we offer to children in order to encourage them to read.

Prof. Hilmar Hoffmann, Stiftung Lesen (Mainz)
Concluding Remarks
at the Fourth Jerusalem Interantional Symposium
on Encouraging Reading, March 13 - 15, 1989

Ladies and gentlemen,

It is hardly possible to sum up the multitude of interesting contributions on reading and reading research as well as on concepts of reading promotion that have been presented to us by competent experts since yesterday morning, nor is it possible to come up with a common denominator of everything that has been said. I trust, you will not expect me to do this.

Let me try three different things in my concluding remarks. First of all, I would like to sum up the topics in a few thoughts. Secondly, I would like to consider the main aspects of a future-oriented strategy of reading promotion in its politico-cultural context. Finally, I would like to express a wish in view of the forthcoming United Nations "Year of Reading and Writing" in 1990 and the Fifth Jerusalem International Symposium on Encouraging Reading.

1.
Yesterday we first heard about experiences with reading promotion programs in different countries. One common and significant feature of these programs is the fact that they do not address the individual isolated reader, but rather the [illegible] of people in the family, school and social context.

Even though reading among children and adolescents seems to be in constant competition with other media it would not be a very promising approach to start, head on hand, a crusade against the world of electronic temptations. The opposite seems advisable. Only if we succeed in making children perceive reading as an adventure of its own (to loose themselves in print - as Nancy Seminoff put it), then reading promotion has got a chance to be successful.

Besides this, today we know much more about the significance of the social environment of children and adolescents for their career as a reader or a non-reader than we knew only a few years ago. Parents who read and who show their children by their own example the joy of reading have a much greater influence than all school efforts. This is not directed against school or against teachers, but basically teachers can only support and strengthen what has been laid out by the family. I would like to have a closer look at this important aspect.

Yesterday afternoon we heard publishers of children's books and educators and the question was raised how the attractivity and quality of children's books could be increased. At this point internationally valid answers are hardly possible because the market situation and the offer of reading material differ greatly. But let me bring the matter to the point in a personal answer for the Federal Republic of Germany.

The economic necessity of over-production has taken hold of the publishers, at least in part. This means, for instance, that a fixed number of titles must appear in each season. Thus the production of titles is not only determined by the number of manuscripts worth publishing, but books are produced regardless of whether the author had some magnificent ideas or whether he couldn't think up anything extraordinary this time.

As a result a number of books for children and adolescents are certainly published today, which will have disappeared from the book-shelves after one season. Consequently, the information of children and parents about books that are really worth reading has become more important than ever. A boring book is certainly no way of promoting the joy in reading. From the point of view of reading promotion there is only one important demand on publishers and distributors of books: A large variety of titles is only then a value in itself if it represents a high level of quality. Sometimes less quantity may mean more substance.

This morning was the hour of the researchers and their findings with regard to a better understanding of reading, of teaching how to read and of an improvement of strategic reading promotion. In this context I would like to stress the following aspects:

Especially knowledge-gap research has shown the undisputed advantages of reading, compared to the use of audio-visual media, for the acquisition of knowledge. In our efforts to support reading as a cultural technique we may sometimes tend to put this cognitive strength too much in the foreground.

Reading research has shown us, however, that a basically instrumental approach to reading does not lead to the development of steady, lifelong reading habits. Only those who have developed an emotional relationship to reading and only those who, for the joy of reading, activate their creative imagination will become passionate readers; they open up the wide world of books step by step.

It is thus the task of reading promotion to develop ideas how the door to the unknown world of imagination may be opened for children. To achieve this task, we will certainly need Dorothy and Jerome Singer's experience in research, Arlene Pillar's indefatigable optimism, Barbara Rusher's avantageous enthusiasm and Brough Girling's humorous and practical approach.

The following sentence dates back to the 14th century: "Reading is the source that has its origin in paradise and which waters the earth." An adult contemporary of the electronic age, used to thinking and speaking in functional contexts, would hardly come up with such a metaphor. To children, on the other hand, it might not even sound strange.

2.

Bruno Bettelheim, probably the best-known contemporary child psychologist, wrote only a few years ago: "The ability to read is of such singular importance in a child's school life that his experience with reading often determines his fate with

regard to his school career once and for all. A child's experience at school that precedes his learning how to read serves only as a preparation for serious learning."

Is reading only a matter of school and only an instrument used for learning, then? Is it the task of the school, then, to convey the technique of reading and thus to make learning possible?

Indeed, the opinion that reading belongs into the school is widespread even today and the image of the book as a medium is dominated by the association of books with learning. This has recently been confirmed by the survey on "Youth and Media" in the Federal Republic of Germany.

The younger generation of those under 30, who were interviewed in this survey, considered books primarily as a means of education and an instrument for imparting knowledge. That books may also be entertaining and that reading may be fun is obviously only known to a minority - remember Brough Girling. Most of the respondents first thought of television and radio in connection with entertainment.

To come back to Bruno Bettelheim: He does not believe that school should be the primary contact between children and books - quite to the contrary:

"In reality many children learn how to read before they enter school or shortly afterwards without anyone teaching them how to de-code words or something like that. They learn it at home, more or less independently from what they are taught at school."

"Such children have acquired their joy in reading by the fact that their parents read aloud to them. A child that likes his parents to read aloud to him, learns to love books. He is impressed by his parents' interest in reading and their pleasure in reading aloud to him and he follows the fascinating stories with great interest."

"Children whose interest in reading has been raised at home find it easier to learn reading at school. The education establishment likes to present these children as a proof that the methods used to teach reading at school are successful.

But it was not because of these methods that they became good readers or book lovers later on in their lives. One is tempted to say that the children acquired this attitude in spite of their experience at school. If this were not the case, how could we explain the fact that children of well-educated parents have such a big advantage with regard to their performance at school compared to equally talented children of less-educated parents? How could we explain that so many children from culturally less priviledged homes do not become readers later on in their lives although they acquired the necessary skills at school?"

I have referred to Bruno Bettelheim because he mentions some of the key issues which must be taken into consideration when we think about promising ways of reading education, reading promotion and reading policy. I would like to repeat the two most important points:

1. Home, not school, is the child's central field of experience which sets the course for his later life with or without books.

2. Children from socially and culturally less priviledged homes encounter more difficulties in school because they lack the "reading-cultural" background.

It is these children who have lifelong reading problems and who, for this very reason, never experience the joy of reading; for them the world of books usually remains sealed forever, as it was emphasized by Brough Girling yesterday.

Two consequences can be derived from this:

1. Great efforts are necessary to evoke joy and pleasure in reading in the socialization process after and outside the family. Nothing is impossible, and as long as man exists he is capable of learning. Even old people are willing to learn. At this stage, however, success is much harder to be had than during the socialization phase within the family. Reading promotion in areas like these must especially be: imaginative and intensive.

2. Without intending to offend teachers, the school school politicians, it might be worth considering if the time has not come to conceive reading promotion not only as a task of cultural politics but of youth and family politics as well.

It is important that our impulses on reading and book education and our practical suggestions reach deeper into the family than in the past. And it is particularly important to try out new ways to reach socially and culturally underprivileged families and adolescents.

If we look at the everyday life in the family, it becomes obvious that books dominate the media household rather rarely. There is hardly a household that does not have at least one TV set, mostly there are several radios, cassette and record players; very often there are also video recorders and home computers.

Many children experience wide areas of reality only through the media; sometimes they seem to live a second-hand life. Thus television has become the family medium. Already at a very early age, children are confronted with the media, above all with television or with behavior patterns that are determined by television viewing. Only think of the time of the evening meal, very often it is determined by the TV program as we learnt from Dorothy Singer.

Television viewing cannot remain without influence on the cognitive and emotional development of children. An incessant flood of stimuli, a crippling of the creative imagination, reduction of activities like playing and sports, but also fear, aggression, lack of abstraction, etc.: They are some of the catchphrases frequently used to describe the impact of television viewing on children.

Considering media effects like these, the question has to be asked if it is not mainly an effect of speechlessness within the family. It is highly disputed among scientists whether television viewing stimulates or prevents conversation.

It is a fact, however, that children from families that frequently watch television are less interested in books and reading. On the other hand: if parents frequently read aloud to their children, if children grow up in a family environment that is not characterized by mute and random television viewing, if reading parents serve as an example, if books are not foreign to children, then - according to other research - - these children stand a good chance of becoming lifelong readers; they thenwill find joy and entertainment not only in television viewing, but also in books, newspapers, and magazines.

Thus the family, and not school, is the primary area of media socialization and the development of media habits; this is true with regard to television as well as to books. The fact that their parents read determines if the children consider books to be entertaining and exciting or rather boring. In short: Without a reading example, without books that are easily accessible, without the attention of parents while reading aloud or telling stories to their children, it is very difficult to encourage children to read.

Let me sum up what I consider to be an adequate approach to reading promotion in our time:

Media behavior is always social behavior as well. Reading promotion with the aim of changing media behavior in favor of books must reach its addressees in their social environment. Reading promotion that primarily addresses children and adolescents must simultaneously influence the social network that surrounds them: first family, kindergarten, friends, then school - and later in life the new social environments into which they have grown.

To avert the erosion of reading culture it is not sufficient to stabilize its three classical "pillars": libraries, the book trade, and school, but we must, above all, strengthen book habits and reading in the following areas:

- the family as a primary place of contact with books
- kindergarten as an intensifyer of book education at an early age
- youth activities outside school as an important place of experiencing the "entertainment value" of reading.

3.

I am glad that I was given the honor of making these short concluding remarks in front of such an expert audience and that I could spare all justifications of reading. If we speak about reading promotion elsewhere, we often have to explain why reading promotion is not only in the interest of a few ivory-towered friends of literature but in the interest of the future of our society as a whole. Only newspaper reports about the spread of a new functional illiteracy in many industrialized nations have caused that the demand for increased efforts to promote reading are no longer seen as a mere expression of cultural pessimism.

The United Nations have proclaimed 1990 the international year of reading, writing and alphabetization.

However the proclamation alone is of little use if no actions follow. From today's point of view we cannot see which activities 1990 will generate for the promotion of reading. On the other hand, the proclamation by the United Nations may certainly help to secure an increased public attention to our reading promotion activites. We should take advantage of this effect.

In the German-speaking countries we are preparing a widespread campaign called "The Adventure of Reading" (Abenteuer Lesen). It is the aim of this campaign to make children and adolescents thirsty for reading with the offensive help of many media and communication channels. Astrid Lindgren provided us with the philosophy for our campaign when she wrote:

> "The most boundless of all adventures of childhood was the adventure of reading. It began for me, when I was given my first book and I sniffed around in it. At this moment my thirst for reading awoke and I have not received a more precious gift in all my life."

We would be happy if the idea of this campaign "The Adventure of Reading" also gained ground in other language areas and if it was put into actions wherever the UN proclamation of "The Year of Reading and Writing" is taken up. The Fifth Jerusalem International Symposium on Encouraging Reading" in 1991 would then have the following topic:
"The Adventure of Reading - Review of a World-Wide Campaign".
Let me close on this utopian idea.

Thank you for your attention.

CONTRIBUTORS

CONTRIBUTORS TO THE FOURTH JERUSALEM INTERNATIONAL SYMPOSIUM ON ENCOURAGING READING

MS. NANCY AYALON

Ms. Nancy Ayalon is assistant to the head buyer for Steimatzky Ltd., Israel's largest bookstore chain and distributor. Ms. Ayalon has a Bachelor's degree in English Language and Literature. In the past she worked as an editor in the Research Authority of the University of Haifa.

DR. PATRICIA J. CIANCIOLO

Dr. Cianciolo is Professor at Michigan State University. Prof. Cianciolo received her Ph.D. at the Ohio State University. She has extensively researched the reading interests of children and adolescents and their responses to literature and book illustrations and the teaching of critical thinking through literature. She is internationally recognized as a literary critic and book reviewer. Dr. Cianciolo has had numerous books and articles published in professional journals about literature and created audio-visual materials for commercial television and classrooms.

DR. JOHN Y. COLE

Dr. John Y. Cole is Director of the Center for the Book in the Library of Congress, established to promote books and reading and to encourage the study of books. He is a graduate of the University of Washington, the Johns Hopkins University and the George Washington University where he received a Ph.D. in American Civilization. Dr. Cole has published books and articles about the history of the Library of Congress and the role of books, reading and libraries in our society.

MRS. RUTH GEFEN DOTAN

Mrs. Ruth Gefen-Dotan is the Director of the Educational Center of the Tel-Hai College in Israel. Mrs. Gefen-Dotan was for many years a school and college teacher, a school principal and also coordinated educational programmes in the Upper Galilee for five years. Mrs. Gefen-Dotan has published many articles in the field of children's literature.

MR. BROUGH GIRLING

Mr. Brough Girling B.Ed. (Oxon) is head of the Children's Book Foundation of the Book Trust in London. New in this post, he has many innovative plans, ideas and goals aimed at encouraging children to read. In the past he worked mainly in the British school bookshop movement, encouraging schools to open their own paperback shops. Mr. Girling is also a children's book author.

DR. BOBBYE S. GOLDSTEIN

Dr. Bobbye S. Goldstein is a past member of the Board of Directors of the International Reading Association and Honorary President of the Manhattan Reading Council. She is a reading consultant for the New York City Schools, and taught at Fordham University. For her work in promoting readership, and as originator and guiding force of the Annual Parents and Reading Conference she received many awards. In 1988 Dr. Goldstein was the recipient of the prestigious I.R.A. Special Service Award.

MS. NIRA HAREL

Ms. Nira Harel is Executive Editor of the publishing house "Am Oved". A prolific author, she has written over 20 children's books as well as numerous educational programs for schools and radio programs for children and parents. She has been awarded the Ze'ev Prize for children's literature and has been translated into English, Danish and German.

PROF. HILMAR HOFFMANN

Prof. Hilmar Hoffmann is a referent for culture and leisure time in Frankfurt. A lecturer at Marburg University, he has published many books in the realm of culture, films and education. He has been a professor at Bochum and Frankfurt Universities; is a guest professor at the Tel Aviv University and the School of Film in Ramat Gan, and honorary professor at the Hochschule fur Musik und Darstellende Kunste in Frankfurt.

DR. ZVI MALACHI

Dr. Zvi Malachi studied librarianship at the Library School, Jerusalem and the Royal Library School, Copenhagen. He is the Director of Public Libraries in Jaffa, Tel Aviv and Lod and the Director of Regional Library in Lod as well as Chairman of the Habermann Institute for Literary Research at Lod. Dr. Malachi is a researcher of Medieval Hebrew Literature and teaches at the Tel Aviv University. He has published books and articles on literature and on librarianship.

DR. LESLEY MANDEL MORROW

Dr. Mandel-Morrow is an Associate Professor and Coordinator of the Early Childhood/Elementary Programs at the Graduate School of Education at Rutgers University. Dr. Mandel-Morrow received her Ph.D. in Education from Fordham University in New York City. Dr. Morrow's area of research deals with early childhood literacy development and specifically focuses on promoting voluntary reading through the use of children's literature. She has more than 60 publications.

DR. ARLENE M. PILLAR

Dr. Arlene M. Pillar is Newsletter Editor for the United States Board on Books for Young People (USBBY) and a consultant for school districts on literature-based reading programs. She is an experienced educator and recognized specialist in the literacy movement at national and international levels. Dr. Pillar has published over 40 articles and chapters in various journals and books.

MS. BARBARA RUSH

Ms. Barbara Rush is a library-media specialist at the Wood Park Primary School in Commack, NY, serving kindergarten, grades 1 and 2, and all special education students in the district. Ms. Rush is a professional storyteller at universities, libraries and theaters throughout the USA and Israel. She is a teacher of professional courses and lecturer on creativity in children's literature at numerous universities and reading councils as well as in Israel.

DR. NANCY E. SEMINOFF

Dr. Nancy E. Seminoff, currently Dean of the School of Education and Professional Studies at Central Connecticut State University, has been a professor of education with responsibility for teaching reading and language arts. She has also been a classroom teacher and reading consultant at the elementary and secondary levels. Dr. Seminoff has recently completed a three year term on the Board of Directors of the International Reading Association. Dr. Seminoff received her Ed.D from Wayne State University in Michigan. She is a past president of the Michigan Reading Association, a member of the Michigan Reading Journal Advisory Committee, and past president of the Michigan Secondary Reading Special Interest Council.

MS. SARAH SHAPS

Ms. Shaps is Senior Editor of Hamlyn/Octopus Children's Books which produces books for the brand market in UK (Marks and Spencer; Mothercare; Woolworths and WH Smith) as well as books under their own imprint. Previously Ms. Shaps was a Senior Editor at Longman UK, a major publisher of books for primary schools.

DR. DOROTHY G. SINGER

Dr. Singer is Professor of Psychology at the University of Bridgeport and Co-Director, Yale University Family Television Research and Consultation Center. She is also a Research Affiliate at Yale University Child Study Center. Prof. Singer received her Dr. of Education from Teachers College, Columbia University, School of Psychology. She has published numerous books and articles relating to television and the child.

DR. JEROME L. SINGER

Dr. Singer is a Professor of Psychology at Yale University and Co-Director of Yale University Family Television Research and Consultation Center, as well as Director of Graduate Program in Clinical Psychology at Yale University. He received his Ph.D. in Psychology from the University of Pennsylvania. Dr. Singer has published very widely and is a world authority in the areas of daydreaming and imagination.

MS. LILA WEINSCHELBAUM

Ms. Weinschelbaum has been dedicated to children's literature for the past nineteen years. At present she is working on several projects, most of them belonging to the country's official educational programmes. Through workshops, the projects aim at increasing vocabulary, encouraging reading, production of stories and better use and understanding of the language. Previously Ms. Weinschlbaum has taught and been headmistress in primary schools.

MR. ROLF ZITZLSPERGER

Mr. Rolf Zitzlsperger is the Gerneral Secretary of the Deutsche Lesegesellschaft in West Germany. He spent many years as an educator, research assistant and has been in charge of programmes aimed at encouraging reading and media education on an international and national level. A prolific author of books and articles on these topics, Mr. Zitzlesperger has been a member of the international committee for the Jerusalem Symposia on Encouraging Reading and contributed greatly to its founding.